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# The Sketch

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Our readers were agreed in thinking our last £1000 Competition the most fascinating ever thought of. We have therefore decided to give another one on the same lines. All you have to do is to write your number of the order of merit of each of the above designs—the best twelve received in our competition for a poster design for "The Sketch"—in the space provided after No. .... under each. Fill in the signature form on page 3 of Cover, tear off the whole Cover, and post it to us (normal postage, 2d.) Address: £1000 "Sketch" Competition, "The Sketch," 15, Essex Street, Strand, London, W.C.2. Remember, we accept no responsibility for entries lost in the post; nor will we accept proof of postage as proof of receipt. The Selection Committee have already decided the order of merit, basing their choice upon the following points: adequate representation of the qualities of "The Sketch"; originality of idea; boldness of presentation; and artistic skill. The competitor who sends a list containing the largest number of correctly

*Continued on page 3 of Cover.*



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# THE SKETCH



REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1628—Vol. CXXVI.

WEDNESDAY, APRIL 9, 1924.

ONE SHILLING.



AS THE DAUGHTER OF CHARLES THE BOLD : MISS MARION DAVIES IN "YOLANDA."

Miss Marion Davies is to be seen in the name-part of "Yolanda," the new Cosmopolitan picture produced last Monday, April 7, at the New Oxford. This film is based on a novel by Charles Major, and is the story of Princess Mary of Burgundy, the daughter of Charles the Bold. She disguises herself as the

burgher maiden, Yolanda, and wins the love of Maximilian of Styria, with whom she is united after many adventures. The dramatic thrills of the production include a mediæval tournament; and such famous historical figures as Charles the Bold—played by Mr. Lyn Harding—and Louis XI. are pictured in its story.

*Photograph by Alfred Cheney Johnston.*

# Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME SIN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND..."

## TO-DAY'S TALK ON NAPLES.

**W**HY is it that one's mental picture of a place is always wrong? Take Naples. I had always imagined the Bay of Naples as a cosy little affair, almost landlocked, surrounded by steep hills leading right down to the edge of the water, and these hills covered with picturesque villas, and gardens, and vines, and olives, and flowers.

The bay dotted with boats of all shapes and sizes, and the sun always shining. That was my mental picture of Naples.

I clung to it even while driving from the station at forty miles an hour over pits a foot deep and boulders three feet high. One had to cling to something. The vehicle was the hotel omnibus, which everybody uses in Italy—most gorgeous affairs, with mirrors, and curtains, and Fiat engines, and three men in livery.

There were five passengers in all. Three of them were elderly touring ladies, who abound in Italy. One of them managed to say—she was clinging to her friend—"F-f-f-f-a-a-n-cy b-b-b-b-ing in N-n-n-n-a-a-a-ples!" "What?" screamed the friend; but the old lady did not attempt it again. We were in mid-air, having struck an extra large boulder.

The moment we arrived at the "Front" I had to abandon my picture. The bay was not in the least like it. It was huge. The docks were simply lost in it. Capri was miles away, a sullen hump in the far distance. The water was rough and the wind cold. Picturesque villas there may have been, but I could not see them. The Front is composed of a number of huge hotels, cheek by jowl, each with its revolving door and its uniformed porter and its steam heating.

Honestly, now—did you imagine Naples was like that?

Of course, there is always Vesuvius. I don't know what would become of Naples but for Vesuvius. That smoking old mountain makes all the difference. Even the Neapolitans never get tired of Vesuvius. People who live by the sea rarely look at the sea, but the Neapolitans are always looking at Vesuvius. They are very proud of it. They know it is something distinctive. But they don't ascend it. They leave that to the visitor.

There are two things you must do when you go to Naples—you must visit Pompeii and you must ascend Vesuvius. There is no way out of either. If you hide yourself in the most remote corner of the hotel, the concierge will find you at last.

"Excuse me, Sir, but have you ascended Vesuvius?"

"No. I don't think I shall do that, thank you."

Consternation. Explanation. Vociferation. Preparation. Destination.

You have to go. I went. I risked my life at the end of a steel rope and was drawn slowly upwards, upwards, through waves of black lava, through dense clouds that chilled me to the bone, through banks of snow.

That was the summit. Then I walked along a narrow pathway to the lip of the crater, and looked down into that red-hot basin, and saw the creature enjoying his eternal pipe—now a little puff, then a lull, finally a great volume of smoke from the stomach of the earth.

said: "Pardon, Signor. Me no spik-a ze Ingleesh."

Another day I went to Pompeii. They told me I must do that by automobile, which is not true. There is an excellent little railway—slow but safe. I went by car, and came back by the railway. I neither know nor care what became of the car or the driver. I never saw either of them again.

That driver was a devil. Utterly sick of his own life, he saw no reason why anybody else should value theirs. The road to Pompeii is a splendid road for a little neck-breaking. The only part of it on which a car can really travel is the tram-line. If you get out of the tram-line, you hit a boulder, or fall into a deep pit, or climb the side of a house.

You would suppose, therefore, that the driver of an automobile on that road would get into the tram-lines and drive very carefully in order to keep in them. Not a bit of it. We certainly got into the tram-lines, and we then accelerated to fifty miles an hour. A swerve of a hair's-breadth meant instant mincemeat.

Occasionally, we would reduce speed very slightly and leave the tram-lines. When this happened, I was flung high into the air, propelled onwards towards Pompeii by my own volition, and came down on the hood. A nice preparation for visiting these world-famous excavations!

Eight guides approached me at the entrance to Pompeii. I told them I did not require their services.

"NO?" they cried in chorus.

"No," I answered. "I require no guide. I live here."

The most wonderful thing about Pompeii is the quiet. It is the only city I have ever visited—the only city, that is, complete with streets, banks, shops, theatres, and public buildings—where nothing stirs except lizards. And even the lizards make no noise.

The sun was shining at Pompeii. I found an unoccupied bedroom, open to the Italian skies, and went to sleep in the sunshine. The voices of the guides droned on, telling earnest old ladies the same fabricated old tales.

"And this, Madam, is where the master of the house had his study."

"You don't say! Well, fancy that, Penelope! This is where the master of the house had his study all those thousands of years

ago. What a shock it must have been for the poor man when the lava suddenly came in at the door!"

And even now I've told you nothing whatever about Naples itself, or the mustied heroes from the British battleship in the harbour, or the Germans lording it over us all with their bags of real gold. . . .



ENGAGED TO SIR JOSEPH NAPIER, BT.:  
MISS MARGARET THRUSTON.

Miss Margaret Thruston is the elder daughter of Lieutenant-Colonel and Mrs. Thruston, of Pennal Tower, Merionethshire, and 7, Strathmore Gardens, W.8, is the grand-daughter of the late Sir Wilfrid Lawson, second Baronet, the well-known temperance reformer, and is a niece of the present holder of the title. Her engagement to Sir Joseph Napier, fourth Baronet, has just been announced, and the marriage will probably take place in the summer.—[Photograph by Lafayette.]

An extraordinarily unpleasant afternoon. Back again along the little path, the snow-clad mountain to my right, death and lava below. Then the little cage once more, and the wire rope, and the slow descent.

Anyway, I had done it. I said to the gentleman in charge of the cage: "Does anybody ever do this twice?" He

## At the Second Cavalry Brigade Point-to-Point 'Chases.



MISS MOLE, MISS LINDSAY, AND CAPTAIN NICKALLS.



CHATTING TO THE MISSES PORTAL: THE DUKE OF WELLINGTON.



MISS MICHAELS, MRS. TALBOT, AND LADY GEORGINA AGAR.



A FAMOUS POLO-PLAYER WITH HIS WIFE AND SON: MAJOR AND MRS. VIVIAN LOCKETT AND MASTER LOCKETT.

These snapshots show some of those who attended the Second Cavalry Brigade Point-to-Point Steeplechases, held at Penton, near Andover, Hants. Lady Georgina Agar is the eldest of the seven daughters of the Earl and

WITH CAPTAIN BELL: THE HON. MRS. BELL.

Countess of Normanton. The Misses Hyacinth and Charlotte Portal are two of the daughters of Colonel and the Hon. Mrs. Portal, and are nieces of Sir Wyndham Portal; and the Hon. Mrs. Bell is a sister of Lord Basing.

## Racing at Warwick: One of the Spring Meetings.



WITH MRS. SPENCER: MRS. STEWART.



WITH MRS. ALEXANDER: STEVE DONOGHUE, THE FAMOUS JOCKEY.



DISCUSSING THE RACING: LORD EBRINGTON AND MISS NICHOLAS.



TWO OF THE SPECTATORS: COL. WELMAN AND MRS. VAN DER BYL.

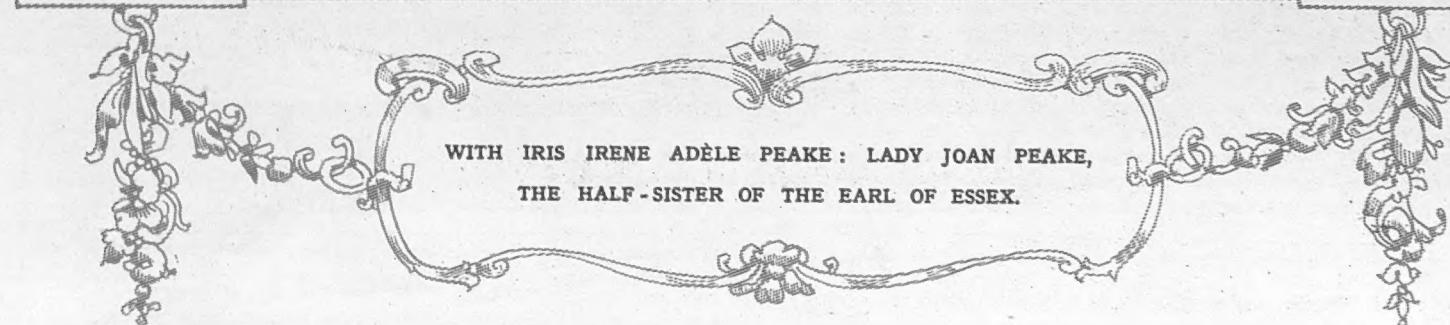
The Warwick Club Spring Meeting drew a good many spectators to see the racing. Our photographs show some of those who attended, and include a snapshot of Steve Donoghue, the famous jockey, who was

placed on one or two of his mounts at Warwick, but scored no win. Lord Ebrington is the son of Earl Fortescue. He married the daughter of the first Lord Allendale.—[Photographs by Alfieri and B.I.]

## Descended from a Loyal Adherent of Charles I.



WITH IRIS IRENE ADÈLE PEAKE: LADY JOAN PEAKE,  
THE HALF-SISTER OF THE EARL OF ESSEX.



Lady Joan Peake is the younger daughter of the seventh Earl of Essex, and of the late Adèle Countess of Essex, and is the half-sister of the present holder of the title. She married Mr. Osbert Peake, eldest surviving son of Major G. Herbert Peake, of Bawtry Hall, Yorks, and

Snilesworth Lodge, Northallerton, in 1922, and has a baby girl, Iris Irene Adèle Peake, who was born last year. Little Miss Peake is called Adèle, after her maternal grandmother. The Capells are descended from Baron Capell, who was beheaded in 1649 for his loyalty to the royal cause.

*Camera Portrait by Speight.*

# MARIEGOLD IN SOCIETY.

THE season is almost in sight now, with Easter less than a fortnight ahead, and we shall soon have done with the point-to-point meetings and be thinking of polo (it's actually begun at Worcester Park, by the way; though, judging from the weather, it seems to have "flowered" early, so to speak!), débutantes and balls. As for the 'chasing meetings, they have been more than usually chilly this year, and have proved a specially stiff test of modern woman's ability to look like a wind-blown wild-flower, and not suggest a frozen beetroot by her complexion when icy winds are blowing; but on the whole, it's wonderful how pretty most of the girls seem to look at our Arctic spring meetings! By the way, no wonder the weather is unpleasant, as it is officially described as a Russian (Bolshevist) blast with a German taint!

But to return to season prospects; there is likely to be an early scramble for dance dates in May and June, for Easter falling so late makes the season a more compressed series of gaieties than usual, and early dates are being snapped up quickly. May 5 has been "taken" by Mrs. George Lascelles, and Lady Kylsant's dance is fixed for the 9th; while on the 14th there are no fewer than three prospective hostesses—Mrs. Laurence Currie, Mrs. Claud Lambton, and Mrs. Andreæ; while the ball which Mrs. Craven is giving to celebrate the coming-out of her daughter, Miss Craven, and niece, Lady Sheila Scott, will take place on May 13. This should be an excellent dance, as it is to be given in one of those spacious houses in Kensington Palace Gardens. Lady Sheila Scott is Lady Clonmell's younger girl, and a sister of Lady Moira Combe, who is so much admired for her elfin beauty and charm.

This week we have had Lady Ancaster's Monday night dance, and last week Mrs. Baird of Colstoun gave a most successful ball. It was a great gathering of well-known Scottish families, Lady Stair, Lady Clementine Waring (the sister of Lord Tweeddale), and Lady Ruthven being among those who brought parties. Lady Clementine Waring's girl has the charming name of Clematis, and is in her twentieth year; and the enchanting Ruthven twins are among the most popular girls in Society. Mrs. Baird comes of a well-known Scottish family, as her husband was a relation of the Bairds of Elie, and she herself is a sister of General Sir Charles Fergusson, Bt., the distinguished soldier. His place, Kilkerren, is one of those charming characteristic Ayrshire houses of grey stone, with pepper-pot towers at each corner, and

a lovely walled garden. The dance was given for Mrs. Baird's younger and unmarried daughter, Miss Janet Mary Baird.

One can't merely discuss future fixtures, though, and not recall the excitements of Aintree. Each year it seems to get colder and colder at the Liverpool Spring Meeting, and each year the crowds seem to grow larger and larger.

If they go on increasing we'll all be sardines another year, unless the paddock and members' enclosure can be enlarged!

What a splendid reception the King had. He and most of the Knowsley party saw the Grand National from the special stand at Valentine's Brook—a good place if you want to realise the "horribleness" of the obstacles the gallant horses have to tackle. Of course, there was terrific joy in Lord Derby's house-party when Master Robert won, as Lord Airlie, who is part-owner

with Captain Greene, was staying at Knowsley; and most of his fellow-guests—including his Majesty, I believe—had backed it.

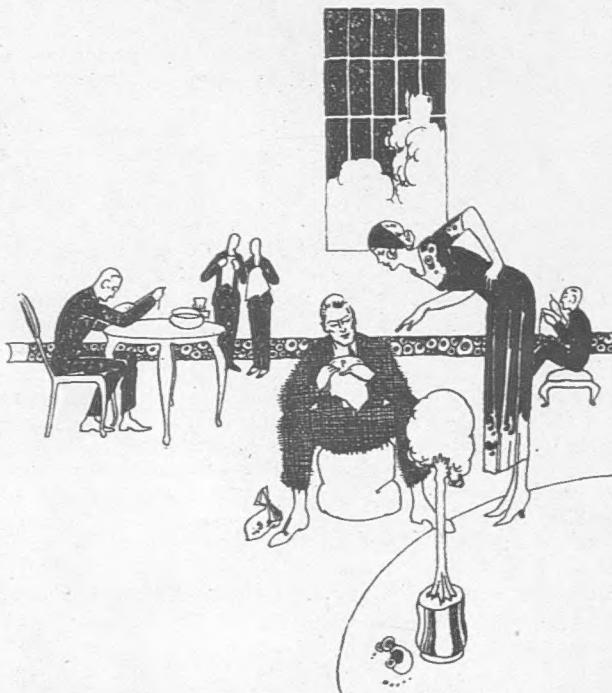
The race this year was specially thrilling for hunting people, as Master Robert is a genuine hunter, bought originally for Lady Airlie to hunt, and then, after winning the Perth Steeplechase and a point-to-point or two, rising to sudden fame, and winning the greatest race on earth like a real Nat Gould hero! Great sympathy was felt for the Dewhursts and Harry Brown, on their hopes of winning with the favourite being ruined by the loose horse knocking him over. Conjuror II., the hero of many point-to-points, and the National Hunt, has never before fallen, either hunting, schooling, or steeplechasing. He was very heavily backed, and half the bookies in England would have been ruined had he won! Lots of superstitious people think that no luck follows Conjuror II. unless ridden by young Mr. Dewhurst, who was third in last year's National on him, and has won many other races. Certainly on the several occasions when this famous horse has been ridden by professionals and our crack "gentleman" rider, Harry Brown, he has had no luck at all.

And now for the people at Aintree. The Duke of Westminster brought his lovely elder daughter, Lady Ursula Grosvenor, and a few friends from Eaton, including Sir

Joseph Laycock and his daughter, and Lady Kathleen Rollo and her husband—by the way, what excitement they had on the Sunday when the Duke found the library on fire and a good deal of damage done! Lord Lascelles and Lord Cambridge were in the Knowsley box part of the time, and the numerous parties included Lady Brocklebank's and Lord and Lady Arthur Grosvenor's. The latter counted Miss Isolde Grosvenor, Miss Victoria Pole-Carew, Lord Gough, and Lord Rodney among its number.

Sir Ernest Tate was with his daughter, who has just become engaged to Colonel Rod Lloyd, D.S.O., M.C., and the Sefton box was full to overflowing—and all its occupants in the best of spirits, there being better news of Lord Sefton, who has been ill. Mr. Thomas Cholmondeley was with his fiancée; Lord Londesborough and his cousin "Burghie" were together as usual. By the way, now that Lord Westmorland has a small son and heir, to whom the title Lord Burghersh belongs, will his friends have to leave off calling him "Burghie," his old name? They are all so used to using the appellation that it will be hard for them to change it.

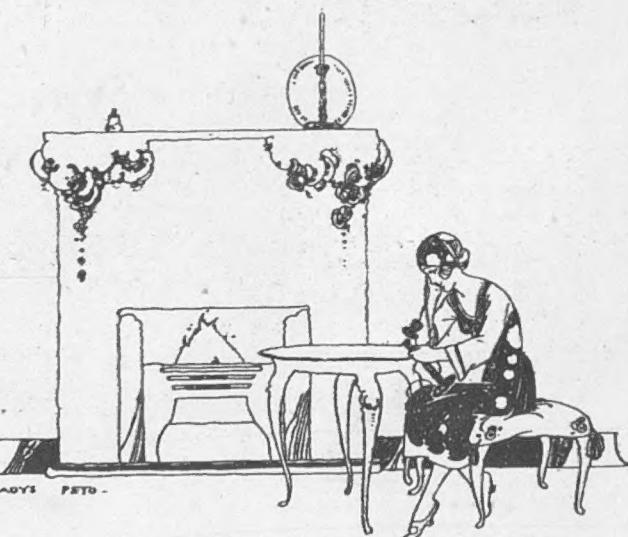
Violet Lorraine that was—now Mrs. Joicey—and Lancelot Lowther and his young wife were among those whom I noticed; and Lady Greenall was very delighted with herself, as she backed first, second, and third in the Grand National. A remarkable feat, which I fancy few people could emulate this year!



1. Angela has been reading in the papers that needlework for men is now extremely fashionable; so she decides to hold a little class of instruction. She imagines all her nicest friends industriously sewing and herself giving kind advice.



ETO.



GLADYS PETO.



2. She did not intend telling any of her female friends, as it is always well to keep a good thing to oneself; but, somehow, she could not bear not to share the idea with anyone, so she told Kitten about it over the telephone.

Lady Delves Broughton gave a perfectly delightful dance on the night of the Grand National, at Doddington. Her house-party included Lady Carlisle, Lady Bradford, Colonel "Sam" Ashton, and Captain Greene, part-owner with Lord Airlie of Master Robert. He brought along the Gold Cup, which was filled with champagne and handed round. Everyone in Cheshire who was not too tired turned up, and it was a very cheery party. The Embassy Band had been sent down from London, and everyone enjoyed himself



3. And it must have got about somehow; for all her female friends, almost, called during the afternoon set apart for the needlework class—and none of the pupils arrived. Men are always so tiresome about doing things in the afternoons.

or herself enormously. Lady Broughton looked simply splendid in a white dress with a lovely coral girdle and ornaments. Lady Carlisle was in dead black, and Mrs. "Bobby" Brassey was much admired in a white dress.

And before I leave the subject of Aintree, let me protest against the red-hat craze, and implore all those who have resisted it so far to continue to hold out. Thousands and thousands of vivid scarlet hats appeared at the Liverpool meeting, and it was, in fact, a case of uniform dressing, for every other woman wore a fur coat and a red cloche on her head. A few stripped off their wraps to show the very smartest racing kit, which consists of a dead black tailor-made with a red scarf and a black cloche hat. Very neat it looks, too, and is, I'm told, the last word in sporting *chic*.

But to return to London. The Débutantes and Bachelors' Society of the Silver Crusade are having an exciting time just now. "Chiquita" is only just over, and here they are "at it again"! I was a spectator of the audition held last week at the Princes' Theatre, which was lent by Lady Dorothy D'Oyly Carte for the occasion; while she also acted as judge of the amateur artists for the forthcoming "Mayfair Revue." Miss Marion McCarthy, who trains women for the political platform, was another judge; but Mr. George Grossmith, who had been expected to make the third official, was too busy to appear.

It was most professional and serious. All the girls and young men hid their identity under numbers, so I am afraid it would be giving secrets away to say who they all were! One tall dark girl sang a curious old Venetian song to a guitar, and was well

received; and another pair acted a scene from "Bleak House," the one who played Joe giving an admirable character study. The short sketches were not so good, and I thought that the patter duet required more life. There was some eccentric dancing, too, which showed good technique; but odd turns require something of a professional personality to get them across the footlights.

However, for an amateur show, the performances were both varied and excellent, and those who are searching for talent for the "Mayfair Revue" have plenty of choice, for one number on the programme was sixty-three, and this is only the first of many auditions!

We have had lots of artistic excitement this last week, and I really think the nicest of the private views was the tea-party which Lady Scott—or Mrs. Hilton Young, as we call her when she isn't "sculpting"—gave so that some of her friends might see the bronze bust of Mr. Lloyd George and the charming little wax figure of a young boy which she is sending in to the Royal Academy this year.

She adds that they might not be accepted, but doesn't seem at all worried by her suggestion. A wonderful woman! She seems to find more health and vigour and youth as time goes on. Peter Scott has grown into an almost man-sized boy in Etons. He seems to have a man-sized brain too, for he was discussing his mother's work with an astounding knowledge and judgment. Mrs. Lloyd George, wearing a long moleskin cape and a hat with an orange feather, was there approving the really magnificent portrait of her husband; and Lord and Lady Aberconway, the Bishop of Bristol, Lord Colwyn, Lady Bruce, and Mrs. Cecil Ramage (Cathleen Nesbitt, the actress) were others who explored the studio or had tea in the dining-room while I was there. Cathleen Nesbitt tells me her little son is very like his father, and looks as though he will be quite as big. She finds baby bathing and nursing an absorbing occupation, and isn't going back to the stage for a little time yet.

Of course, the great event of the week was the Centenary of the National Gallery. If we had been any other nation in the world we should have had the façade of the Gallery decorated, and fireworks and fêtes in Trafalgar Square, with the fountains working their hardest. And we should have had public orations from the top of the portico steps by the King and our best orators. As it was, we kept very quiet about it, as though we didn't want to hurt the feelings of the directors of the foreign galleries who came over by suggesting to them that we thought we had the finest collection of pictures in the world.

I went to the afternoon reception—a very crowded and quietly happy affair where everybody looked at the pictures—when the crowd wasn't so great as to hide them—and nobody showed the least interest in frocks.

Most of the guests were men. Indeed, Lady Colefax and Lady Jekyll were almost the only women I recognised. But Lord Curzon was there, and Lord Crawford, Sir Philip Sassoon, Sir Herbert Cook, Lord Lansdowne, and Mr. Cunningham Graham—always the most picturesque man in any assembly.

There was a great sprinkling of dignified foreigners, for the directors of the great Continental galleries were all present. Some of the Mond pictures were shown for the first time in two tiny rooms where we crowded together until I wished people were transparent, so that I might get a glimpse of the lovely Crivelli, the Raphael, the Titian, and the Botticellis.

I saw two of our most popular royalties at close hand last week. One was the Prince of Wales, into whom I ran as I was crossing the courtyard of St. James's just before he left for Biarritz. He was strolling along with his dog, and, though his eye was still slightly discoloured, he had no sign of a scar to show as a result of his accident, which was more serious than we were allowed to know at the time.

The other was the delightful Duchess of York, who came with her mother, Lady Strathmore, to look at the big portrait of herself sitting with her two sisters, Lady Elphinstone and Lady Rose Leveson-Gower, which Flora Lion has just done. The three have clubbed together to give the portrait to their mother, and are shown seated, all in filmy frocks, against a background painted from a lovely old tapestry belonging to the Countess.

The Duchess was looking rather pale, but very pretty, and wore a brown coat with an orange-flame feather in her hat, and touches of the same colour on her brown frock. She came with her mother, and the two had a delighted welcome from Master Andrew Elphinstone, who until then was finding Flora Lion's dog the most interesting object in the studio.

Then, of course, I went to Hawthorn Hill for the Household Brigade Point-to-Points.

It's always icy cold at this meeting, but it is "lots of fun," provided that one wears thick shoes and many furs! Some very smart racing clothes were to be seen the other Wednesday. Lady Cantelupe, the wife of Major-General Jeffreys, wore one of the new tiny turned-up hats with a very smart stiff feather adornment at the side—one of those straight-up-and-down wing affairs which almost suggest an aeroplane propeller on a small scale. Miss Ruby Hardinge, who is a keen sportswoman, looked very neat in an embroidered coat and skirt, and came equipped with her own field-glasses. Lady Blandford wore one of the new, rather wide-brimmed country hats, which are now worn pinned up in front with a



4. They waited and waited, and only old Timothy Tibb-Catt came. He rose to the occasion nobly and took them all out to tea; but Angela cannot feel the affair was a success.

diamond brooch; and Lady Warrender had a short fur coat, which she wore with its collar open, so that one could glimpse the gay colour of the "Hoxton" handkerchief tied round her neck underneath.—MARIEGOLD.

# THE HOUSEHOLD BRIGADE POINT-TO-POINT MEETING:



MISS SHERIFFE, THE HON. MRS. LIONEL TENNYSON, AND MAJOR THE HON.  
LIONEL TENNYSON (L. TO R.).



WITH LADY CHESHAM: THE HON. SYLVIA  
PORTMAN (RIGHT).



WITH HER SECOND DAUGHTER, MISS NANCY PEARSON:  
THE HON. MRS. HAROLD PEARSON.



LORD ILCHESTER'S DAUGHTER AND HER FIANCÉ:  
LADY MARY FOX-STRANGWAYS, AND CAPT. HERBERT.



MISS JOAN HOPE AND FRIEND,  
WINIFRED CECIL

The Household Brigade Meeting at Hawthorn Hill is always the occasion of a great social gathering, and the bitterly cold weather of last week did not deter a number of distinguished people from attending the meeting. The King and Queen were not present this year, but Prince Henry went on the second day. The Hon. Mrs. Lionel Tennyson, the wife of the well-known cricketer, is the sister of Lord Glenconner. The Hon. Sylvia Portman is the second daughter of Lord Portman. Lady Ramsden is the wife of Sir John Ramsden, sixth Baronet, and is the daughter

Photographs by B.I., Photopress,

# A GREAT SOCIAL GATHERING AT HAWTHORN HILL.



MRS. LEICESTER CURZON-HOWE, MAJOR JAMIESON,  
AND MRS. DE TRAFFORD.



LADY RAMSDEN (CENTRE), WITH HER SON  
AND DAUGHTER.



MISS DRUMMOND, AND LADY  
(L. TO R.).



WITH LADY MOYRA CAVENDISH (LEFT):  
LADY ASTOR.



THE ELDER DAUGHTER OF THE EARL OF LUCAN:  
LADY BARBARA BINGHAM (RIGHT).

of Mr. G. Fowell Buxton, of Dunston Hall, Norwich. Miss Ramsden is her only daughter. The Hon. Mrs. Harold Pearson is the wife of Lord Cowdray's elder son, and is a daughter of Lady Edward Spencer-Churchill, who gave a dance at Queensmead, Windsor, for Miss Pearson after the second day's racing. The engagement of Lady Mary Fox-Strangways to Captain Herbert, Royal Horse Guards, son of the late Sir Arthur Herbert, G.C.V.O., has been announced. Lady Winifred Cecil is the elder daughter of the Marquess of Exeter.

## Some of the 4824 Canine Aristocrats at the White City.



WITH HER MINIATURE POODLE, SUZETTE:  
THE HON. MRS. DOUGLAS PENNANT.



AN ARMFUL OF BABY PEKES: MRS. KNIGHT  
WITH SOME OF HER EXHIBITS.



WITH MRS. I. WEDWOOD'S CHAMPION  
ST. BERNARD: MISS GENTRY.



WITH HER CH. BERCEUSE OF  
BRAEMORE: LADY FOWLER.



WITH HER WINNING SMOOTH-HAIRED FOX-TERRIERS:  
THE DUCHESS OF NEWCASTLE ARRIVING.



WITH 'HER BULL-DOG, THE SNARK':  
LADY RATHCREEDAN.

The Kensington Canine Society's Championship Show was held last week at the White City, as it has now outgrown its old quarters—the Holland Park Skating Rink—and in its new home there was ample space for the 4824 exhibits. Our page shows some of the beautiful dogs—both

large and small—that were shown at the White City. The Duchess of Newcastle's Codifing Pat of Notts and Chosen Damsel of Notts were successful in the smooth-haired fox-terrier class; and most of the animals shown in our photographs were among the prize-winners of the show.

## Unladderable: "Stockings" Painted on to Legs.

Our page illustrates the latest "economy hint" from "lil old N'York," where the cost of silk stockings has been a great trial to the ladies of the chorus. Mr. Arthur Hammerstein, the well-known producer and theatrical magnate, has found the above solution, which is said to be cool for the girls in hot weather, as well as economical, as it

*(Continued opposite.)*

*Continued.]* consists in the substitution of a hand-painted pattern on their limbs for the usual silk hose, which are so inclined to "ladder." Mr. Charles Le Maire has been engaged to paint designs on the bare legs of the girls of the Mary Jane McKane Company, so that it is possible for each one to have her special pattern in painted "hose."



A SOLUTION OF THE STOCKING DIFFICULTY: MR. CHARLES LE MAIRE PAINTING "STOCKINGS" ON MISS NANCY CARROLL'S LEGS.



PUTTING THE "STOCKINGS" ON THE CHORUS GIRLS OF THE MARY JANE MCKANE COMPANY: MR. CHARLES LE MAIRE AT WORK.



**The Romance of the National.** Every Grand National is a romance. If it is not some splendid veteran like Sergeant Murphy that is first past the post, it is Rubio, a one-time cab-horse, or Sunloch, whose owner, if I remember rightly, was not able to see his horse run; or, as in this year's race, Master Robert, which gallant animal, it is now discovered, once worked on the land.

The fact that a good horse may compete in this great race year after year, always with hope of ultimate triumph, adds to the sentiment that enwraps the Grand National; so does the possibility that the winner may come from some small stable where love and knowledge of horses, and enthusiasm, have to make up for lack of money with which to search for likely champions.

It was extraordinary how on the morning of the race Master Robert became a street-corner "tip." Any number of half-crown and five-shilling bets were made. Every little punter seemed to have heard that Lord Airlie's horse was a "good thing." Conjuror II. carried most of the money that came from the West End clubs—I can add, too, that the Prince of Wales backed him. He was a most unlucky horse; for he was going beautifully when brought down.

**Ordered Out of Court.** Undoubtedly, woman is doing more serious work in the world than before the war; but it is strange what a number of young women of Society still look upon a visit to a Court of Law as something to give them amusement.

A woman of title had to appear the other day in a County Court in the London area. She was defendant to a suit brought by a dressmaker. Two of her fashionable friends came to listen to the case, which was heard by a County Court Judge who is noted for the dignity with which he conducts the proceedings.

The defendant's friends were charming creatures, but once or twice they showed from the body of the Court how their sympathies lay. Besides which, they talked among themselves a good deal. At last the Judge, with a severe glance in their direction, observed chillingly: "Will the women on my right allow the business in Court to be conducted in silence?"

## The Clubman. By Beveren.

The two fair young things looked properly impressed; but not long afterwards one of them, the wife of a well-known sportsman, smiled at something said in the witness-box, and began talking eagerly to her companion.

This time the Judge used swift and telling measures. "The woman on my right, the one with the black hat, will she kindly leave the Court?" he said. There was no doubt who was meant. The fair lady had to go—her companion remained, startled and silent. The ejected one had to wait outside the Court, in a not very cheerful neighbourhood, until the case was over and her two friends

"But I have the Labour candidate with me here. I am sure you will be ready to give him a hearing. Let him speak for himself." Then he slipped away.

**The Consecutive Fifth.** Very rarely could you score off the late Sir Frederick Bridge. But it has been done. Once he brought out a manual of musical instruction for children, in which all the conventional signs of music were illustrated by formations of the hands. A "flat," for instance, was shown by making the letter "b" with one's fingers.

Some of his friends met Sir Frederick one evening and congratulated him. "But," said one of them, "you have missed one important sign—consecutive fifths."

"How on earth can you show that?" asked "Westminster."

"As this," said the other, extending his fingers to his nose, in the manner of rude little boys of twenty years ago.



THE CAMBRIDGE BOAT-RACE CREW: MR. J. A. BROWN (COX); MR. A. B. STOBART (STROKE); MR. C. R. M. ELEY (No. 7); MR. T. D. A. COLLET (No. 6); MR. G. H. AMBLER (No. 5); MR. L. ELLIOTT-SMITH (No. 4); MR. J. A. McNABB (No. 3); MR. J. S. HERBERT (No. 2); AND MR. G. E. G. GODDARD (BOW).—[Photograph by S. and G.]

came out. Nor afterwards did she receive much sympathy from her husband. Most men are conservative-minded in these matters.

**The Speech-maker.** One of the most-told accounts at dinner-parties just now is of the *Punch* humorist who, during the Abbey election, began a speech in the centre of Piccadilly Circus in favour of Mr. Churchill. A crowd gathered, and he was asked to move on.

Next, with the crowd getting bigger and bigger, he started an argument in favour of the Liberal candidate, and put in some strong words against Labour. This brought

What Drury Lane Audiences Like.

Sitting as I did in the stalls for the 200th performance of "Good Luck" at Drury Lane, you have your finger, so to speak, upon the pulse of the house behind you; certainly you hear its gasp of relief when a crisis in the story is tided over, and its indignation when the subtlety of the villain's mind is revealed.

Mr. Basil Dean, when his turn comes, will find it difficult to build up spectacles more to the liking of Drury Lane audiences than the marvellous shipwreck scene—but he will undoubtedly improve the acting in the minor rôles.

### The One Thing Needful.

Here is a story told by Mr. J. H. Roberts, who is playing in "The Forest" at the St. Martin's.

"For some years," he says, "I toured with a repertory company. We gave some good shows, but continual changes of the bill put a big strain on our wardrobe. Many garments were doubled. For instance, in 'A Doll's House,' while Torvald made his exit speech standing half round



THE OXFORD BOAT-RACE CREW: MR. G. D. CLAPPERTON (COX); MR. W. P. MELLEN (STROKE); MR. G. E. G. GADSDEN (No. 7); MR. J. E. PEDDER (No. 6); MR. G. J. MOWER-WHITE (No. 5); MR. R. E. EASON (No. 4); MR. W. T. GODDEN (No. 3); MR. P. R. WACE (No. 2); AND MR. P. C. MALLAM (BOW).—[Photograph by S. and G.]

matters to a head, for Labour supporters were in force.

The heckling was at its height, disputation was breaking out everywhere, when the humorist, pointing to a monocled and silent friend who had been at his elbow during all the changing phases of the situation, called out,

a door, I have wrested the fur coat from him, turned it inside out, and appeared in it a moment later, coming through another door.

"I have seen a member of the company, complete as to frock-coat, top hat, and spats, anxiously awaiting a pair of trousers that were still on the stage."

## The Humour of G. L. Stampa.



"Can I have a dog license, please?"

"Yes; what name?"

"Tiddles."



"Mummy, do you think it knows how plain it is?"

DRAWINGS BY G. L. STAMPA.

# OVER A TYPICAL HUNTING COURSE OF THREE



Mr. & Mrs. Lumsden  
and Mr. Forestier-  
Walker.



Gen. L. Carleton, Mrs. Muir, Miss Violet  
Turner, Miss Imeson, Mrs. MacLean,  
Miss Dawson, Miss Pamela  
Cayzer, Maj. Sir H.R. Gwyer  
M.P.M.H and  
Lady Cayzer.



The  
Misses  
Pamela &  
Gladstone.



Miss White, Miss Shill,  
Miss Burnett-Stuart & Miss Angela Dennis.



The Hon. Caryl Hardinge, with his "Mustard Pot"; the Hon. Ruby Hardinge & Viscountess Hardinge.



Sir Robert & Lady Black, Miss Black, Miss Campbell & Mr. Bobby Black.

## AT LORDLANDS FARM, HAWTHORN HILL: SOME OF

The Garth Hunt Point-to-Point Races were held over a typical hunting course of three miles at Lordlands Farm, Hawthorn Hill, and the meeting was a most successful one in every way. Mr. H. Lumsden was second on his B.B., in the Heavyweight Race, and Mr. Forestier-Walker rode his Lunatic in the Nomination Race. The Hon. Caryl Hardinge, the only son of Viscount Hardinge, rode his Mustard Pot in the R.M.C. Sandhurst Cadets'

# MILES: THE GARTH HUNT POINT-TO-POINT RACES.



*Mrs. Frank Yeo with Mr. S. G. Wells & his "South Berks."*



*Mr. Oliver Dixon,  
Miss Mildmay &  
Lady Mildmay &,  
in front; Mrs. Croker,  
Maj. Croker & Miss Peel*



*Mrs. Hargreaves  
Col. M.  
Mrs. Hargreaves  
Col. Rees-Mogg  
Guy Hargreaves*



*Miss Barnes Gorell, Miss Hanbury Williams & Miss Oswald Smith*



*Maj. M.C.C. Harrison, Mrs. Archer & Mrs. Lingen-Barker.*

## THOSE PRESENT AT A VERY SUCCESSFUL MEETING.

Lightweight Race. The Hon. Ruby Hardinge is his sister. Major Sir Herbert R. Cayzer is the Unionist member for Portsmouth, and has been Master of the Garth since 1922. Lady Cayzer is the daughter of the late Colonel W. H. Rathborne. Sir Robert Black, of Midgham Park, is the first Baronet. Miss Campbell is his grand-daughter, and Mr. Bobby Black his only son. Mr. Guy Hargreaves is the Master of the South Berks.

O. Collier, and Eric Guy.

## TALES WITH A STING

## AT THE LITTLE HOT DOG.

## II.—TICKETY TACK AND THE BLUE GIRL.

By G. B. STERN AND GEOFFREY HOLDSWORTH.

THE Blue Girl was third on the programme at the Little Hot Dog. The orchestra dropped into a haunting air of Grieg, and she ran down the stairs, laughing at herself. She wore a tight-fitting powder-blue tunic; beneath it loose trunks that ballooned over her hips. Her adorable legs were bare, with frills round her ankles. On her head was a tight-fitting cap from which sprang two peacock's feathers, stripped of everything but the eyes, like great nodding antennæ. And she covered her heart with a heart of red sequins.

She was immensely popular, though her dancing was negligible. She just shuffled round the room, now smiling, now sulky, shamelessly not caring a button whether she pleased her audience or not. That was part of her charm. Veronica adored her, and even Franz's stony heart beat a thought more youthfully at sight of her.

"How that old man in the box glares at her!" said Veronica to Franz, who replied mournfully that the Methuselah in question was the Baron von Ettlinger, and exactly eighteen months younger than himself. "But I've noticed with regret, dear Niki, your tendency to speak lightly of an 'elderly' person of twenty-nine when in the presence of two or three stricken spinsters of 28½. You must cultivate a sense of proportion in these matters; remember that your own age is not at all bewitching—merely ridiculously inadequate to almost all occasions."

"Yes, please—I mean, thank you," replied Veronica, meek under his rebuke. "I think the Baron von Ettlinger such a nice boy. It's bad luck for me, isn't it, that he should be so much more interested in the Blue Girl?"

"Well, you see, he's her husband."

The little Graf Antonia had been troublesome to her people from her very earliest childhood. In vain had they reminded her that her family was one of the noblest and oldest in Austria, and that she was an only daughter of an only son. This fact inspired Antonia with neither awe nor pleasure; she was bored with their gloomy mansion in Vienna no less than with their grim castle in Hungary. Her tutors made her yawn, and her governesses made her laugh. The family portraits that glowered down upon her caused her to put her impudent little fingers to her impudent little nose. It was indeed curious that the Graf Antonia von Bettelheim had all the instincts of a gutter-urchin. When these instincts were translated into manners, her *hochwohlgeborene gnädige* mother gave way to despair. "Who will ever marry her?" she moaned to her husband, equally high-well-born and gracious.

At the age of eighteen Antonia discovered that only one thing in the world mattered, and that was to enjoy herself. Her rebellion ended in her running away from home and becoming a professional dancer. They engaged her for a whole season at the Little Hot Dog. Imagination will best supply what her family felt and said upon the matter. With a truly aristocratic gesture, they cast her off for ever.

Toni, as she called herself for *cabaret* consumption, dared to be happy in spite of this. Her urchin tendencies, so out of place in Schloss Bettelheim, were distinct assets at the Little Hot Dog; combined with her bewitching prettiness, her vitality, and her faculty for letting to-morrow take care of itself, she easily obtained a very good time—of the sort she wanted.

Her most persistent admirer was one of the performers and figured last on the programme. His real name was Peabody, and he hailed from Cincinnati, Ohio; but Toni always called him Tickety Tack, in imitation of the sound of his feet in his eccentric patteringances. The difference between him and Toni was that he was a genuine artist, while she was merely a sensation-seeker. His turn was, in its way, unique; he had an amazing command of his feet—funny little slave feet that yet seemed to have a distinct whimsical personality of their own; at times their pathos brought tears to the eyes of the more intoxicated among the audience. Toni rather respected those feet, though she never ceased to laugh at the wistful Punchinello face above them; and the more Tickety Tack worshipped her the more she laughed.

Then Tickety Tack began to cough; it interfered with his dancing. Often, at the end of his never-failing encore, he used to lean against the wall of his dressing-room, struggling for breath, and cough—till the blood came. Toni did not know about this, but she knew that Tickety Tack was much more fun than he used to be, because now he joined her in laughing at himself, instead of ridiculously begging her to marry him. She was no thinker, this spoilt little Grafin, this favourite of the *cabarets*, or it might have occurred to her that men sometimes laugh from very hopelessness.

He died one winter morning, and they had to find a fresh dancer in a hurry at the Little Hot Dog. Toni, mooching round the room in her gay blue clown's costume, would not smile that night. Her mouth was sulky and her eyes scowled. She got more applause than ever, though.

The truth was that she was more angry than sorrowful—angry with herself for missing Tickety Tack. He'd been the only permanent bit of furniture in her motley, kaleidoscopic life; and then he had to go and get that absurd cough, and, most absurd of all, to die. A joke can be carried too far. Call himself devoted, and leave her alone like this? Toni's spirit flagged. The Little Hot Dog had lost its savour for her.

One day she remembered one of her pre-*cabaret* suitors, the middle-aged Baron von Ettlinger. She wrote to him, rather haughtily, saying that the Graf von und zu Bettelheim had reconsidered his proposal, and had decided, on certain conditions, to accept it.

But it was the Baron who made the conditions.

First of all, he went and had a long and formal interview with her parents. He would condescend, he said stiffly, to overlook the unfortunate incident of Antonia's open defiance of convention if now she

promised never to dance again, never to mention her life at the *cabaret*, never to visit any place of entertainment that was not chosen by him, nor to move from the Ettlingerhof without his escort. Finally, she must be married decently and according to tradition from her father's house.

Toni gave in—she was tired.

It was queer to be walking up the gloomy aisle of the votif-kirche on her father's arm. Queer to think of all she was giving up, of all that her high-born life would be in future. Queerest of all to hear the patterning footsteps of Tickety Tack following her up to the altar rails. . . .

She looked quickly at her father—no; he heard nothing. And as she took her place shyly by the Baron's side, the quick shuffle died away. Was it her imagination, or was the organ really playing "Say it with Music"?—and was Tickety Tack dancing silently in front of that solemn gathering of noble relatives, saying, as he always had said at the Little Hot Dog, "My friends, I'd like to call your attention to my next step, which I introduced—over twenty years ago—back in my homeland, that's Amurica"?

And that evening, at the Ettlingerhof, she heard the steps again, more persistent this time, clicking behind her up the broad marble staircase to the threshold of her bridal chamber. She had retired early. The Baron had said he would follow her in an hour or two. His wrinkled eyes appraised her shrewdly; it had been a perilous thing for aristocracy to do—to wed a maiden who . . . But Antonia, so young and so desirable, was worth it. The Baron reflected, furthermore, that it might amuse him to punish her for her past escapade, subtly to taunt her with it, to withhold pleasure from that pleasure-greedy temperament of hers, to teach her who was master. . . .

All the way up the stairs, warning her, pleading with her, reminding her, tack . . . tick-tack . . . tickety-tack . . . all the way up the stairs, following, following. . . .

There was just time to escape from the house by a back way, before her husband, smiling a little under the angular twist of his grey moustache, joined her in their room. Toni escaped, and was not caught. She went back to the Little Hot Dog, where she belonged. The ghost of Tickety Tack did not trouble her again.

Her people cast her off; but, as it was for the second time, their gesture lost something of its impressiveness. As for the Baron von Ettlinger, it would be incorrect to say he never saw her again, for sometimes he came to the *cabaret*, and, sitting superciliously aloof in a box, speaking to no one, with his arms folded on the velvet ledge, he watched his wife.

"Ai-eee! Look at her!" cried Veronica. As Toni's dance carried her past the Baron's box she raised her dainty hand, placed her thumb to her tip-tilted nose, and slowly extended her fingers.

"I like an unrepentant sinner," murmured Franz.

THE END.

## Friends of Man: Dog Etchings and Verses. No. III.



## DUMB OR DEAF?

They cannot speak? Surely you understand  
A cold nose nuzzling gently 'gainst your hand;  
"Just a reminder, lest you might forget  
I haven't had my lump of sugar yet."  
A touch of velvet paw, which says: "Oh, please,  
I'm feeling lonely—take me on your knees."  
Or, best of all—the eager soul-lit glow  
In faithful eyes: "Master, I love you so."  
Dumb? Not a whit! If you can't comprehend,  
You're deaf—heart-deaf, my most unhappy friend.

JOE WALKER.

Those of our readers who have been interested by the delightful etchings of dogs by the well-known American artist, Miss Marguerite Kirmse, which we recently started in "The Sketch" will be glad to know that we are continuing the series. The above is the third we have published, and, like the former two etchings, it is accom-

panied by a specially written dog poem by Mr. Joe Walker. We feel sure that these pictures and verses will appeal to everyone who owns to that universal human weakness, the love of a dog. It will interest "Sketch" readers to learn that a series of Kirmse etchings was published in New York "Country Life."

FROM THE ETCHING BY MARGUERITE KIRMSE.

# One of Our Arctic Spring Meetings: Enthusiasts at Aintree.



Lady Hartington.

Lord &amp; Lady Ednam.

Miss de Lante Long (l)  
and Mrs. Charles  
Tomkinson.

Lord Pembroke &amp; Miss Dunn.

Lady Victoria  
Bullock.

## SOME OF THE CROWDS AT LIVERPOOL: GRAND NATIONAL SNAPSHOTS.

Many well-known people were at the Liverpool Spring Meeting, and though the weather was piercingly cold, everyone enjoyed the racing. Sir Delves Broughton is the eleventh Baronet. He and Lady Broughton entertained a party for the meeting at Doddington Park, Nantwich, and gave a ball on the night of the Grand National. Lord Ednam

is the eldest son of the Earl of Dudley. Lady Ednam was formerly Lady Rosemary Leveson-Gower, and is the daughter of the fourth Duke of Sutherland. Lady Victoria Bullock is Lord Derby's daughter. Lady Hartington is the wife of the elder son of the Duke of Devonshire. Lady Juliet Trevor is the daughter of the fourth Earl of Lonsdale.

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# A Few Words About Our Great Prize

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## of £1,000 and the Rest.

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**W**E told you a great deal about this last week, but we wish to bring to your notice one or two salient points.

In the first place, we would emphasise the **simplicity** of the whole thing. All we ask you to do is to exercise your critical skill. This should not be difficult, as you all know something about art, and we give you, with the conditions of this unique contest, the basis upon which the Selection Committee decided upon the order of merit of the twelve designs published on pages 2 and 3 of the cover of this issue. Look at the designs, number them according to your ideas of their merit, and, if your order agrees most nearly with that of the Selection Committee, the prize is yours.

Now for the Prizes. And such Prizes!

In the first place, the winner will receive **£1000**, and it is unlikely that the prize will be divided, as there are many variations in which twelve numbers can be placed. Last year, in a similar contest, one competitor won the whole £1000.

Then, if you are not the lucky first-prize winner, you may win that perfect little car, the **£300 Two-Seater 14-28 H.P. MORRIS-OXFORD CAR, complete and ready for the road.** This car is one that will make the winner the envy of all motorists.

Failing this, you still may win a prize of **£100, in cash.**

After this comes a **Beautiful Canteen of Community Plate, of the value of £94 10s.**—a lovely thing in either Hepplewhite, Adam, Sheraton, or Chippendale design, according to the taste of the winner.

Then follows—and this we are confident will be a particularly acceptable prize—the marvellous and latest product of the famous Kodak firm, the **Ciné-Kodak and Kodascope**, a complete apparatus which makes it possible and easy to take and show your own films. This splendid prize is of the **value of £80.**

We have not yet finished the list. Those who may not have been fortunate enough to gain the above prizes may yet win a splendid **Clifophone, of the value of £75.**

Then there is a prize of **£50**, and five consolation prizes of **£10 each**; and, as stated above, many other prizes to be detailed later.

Remember, we ask for **no Entrance Fee; nor are you limited to the number of selections you send in.**

Buy your copies of *The Sketch*, as many as you please; put down your order of merit in the spaces given for that purpose; sign the signature form; and send the whole thing to us. What could be more simple?

And think how pleased you will be to be one of the fortunate!

# Criticisms in Cameo.

## I.

**"SAINT JOAN," AT THE NEW.**

**S**HAW at his best and his worst. Shaw the poet and the buffoon. Shaw the dramatist and the stump orator. "Saint Joan" is the quintessence of Shaw. He has chosen a noble theme:

"How long, O Lord, how long must we wait before the world will recognise its saints?"—and recreated a noble character—Jeanne d'Arc—in his own image. This is not a historical drama, though it is cast in the chronological form of scenes, and though the archives of history have been ransacked to gain literal accuracy of fact. It is not a historical drama, though it has been exquisitely mounted and dressed in the period by Charles Ricketts. It is modern, ultra-modern, both in attitude and language. There is nothing of the naïveté, or the atmosphere that belongs to the period. Jeanne d'Arc lived in an age of Miracle Plays. The greater half of it belongs to the realm of comic opera and frantic farce. It is crammed top full with incongruities and burlesques that

with divine inspiration, a natural with the fire and fervour of a dominating faith. She is the incarnation of French Nationalism. Without her there could have been no Molière. We can discern a fine nobility in the Bishop of Beauvais and the Inquisitor, and get the historical perspective of the trial at Rouen. We can laugh at the pantomimic Dauphin and Archbishop and the grotesque Stogumber, and our hearts can be touched by the tender humanity of Brother Martin. We can dig deep the wells, and discover the broad underlying tolerance and wisdom of Shaw's gospel, and feel the vibrating earnestness of his sincerity. Sybil Thorndike gave a beautiful performance. She realised in the flesh Shaw's Joan. Space will not permit me to name all who so ably supported her. Played with vivacity, we had over three hours of mental gymnastics, flashes of argumentative wisdom, doses of incongruous joking, passages of eloquent beauty; but I cannot forbear crying out, "How long, O Lord, how long" must we wait for that rounded poetic purity where we can stand breathless "silent on a peak in Darien"? Shaw must have his joke "God damn."—G. F. H.

## II. "FAR ABOVE RUBIES," AT THE COMEDY.

**T**HE great and pompous Sir Algernon is late for dinner. Mrs. Tedcastle's guests wonder whether he will come by taxi or Tube. Lady Messilent's comment was a palpable hit. "He can't come by an omnibus, anyway." Isn't Marie Tempest a joy? She has personality and art. Her voice is filled with subtle changes, her face is alive, her hands are so expressive—and how wonderfully she dresses! There is nothing of the mannequin about her. She is so vivacious, such an intriguing flirt, such a fascinating charmeuse that you are bound to delight in her. It is true she is only slenderly connected with the main motif of the plot, and possibly that goes far to explain her credibility. This Lady Messilent does exist. But she ought to have more to do. Flirtations are to her the spice of life. But not all Marie Löhr's personal charm and art can overcome the author's handicap and make Mrs. Tedcastle credible. Mr. Alfred Sutro has proved himself a master of light comedy. He can create the situation and hit off with bright dialogue a happy idea. But it doesn't come off in "Far Above Rubies." Credibility of plot doesn't matter very much so long as the characters convince. But there never was a Civil Service like this, not even in Victorian days, and I can't believe in this Mrs. Tedcastle who flirts with Sir Algernon (Robert Minster), her husband's chief; young Benjamin Trevor, M.P., aged twenty-five (Ralph Forbes); and the septuagenarian Sir Charles Haggerston (A. Bromley-Davenport)—in order to promote her husband, whom she adores. Like Dulcy, she makes a sad mess of things, but she is much too serious. This earnestness makes her threaten blackmail. Instead of proving an enchantress full of bright and apt futilities, this Mrs. Tedcastle is merely rather silly. There is a class of flirts *sui generis* who are not far above rubies, but she is not of them. The more's the pity. That is why she is so unreal. Mr. Sutro is far too skilful a craftsman to write a dull play, but the balance is all wrong. Marie Tempest ought not to be left floating in the penumbra. When she is talking we forget the tedious moments, we forget the unreal theatricality and the impossible Mrs. Tedcastle. We step out of caricature into witty character. We climb the ladder of neat repartee and vivacious by-play into high comedy. The acting is good all round, though I feel that Marie Löhr is not ideally cast in this exacting rôle. But the fault is not entirely hers. The dramatist's hand seems to have lost its cunning. In trying to be serious and real he has cheated himself and us. This is artificial comedy. Let it be artificial. All we ask is wit and aphorism, clever knots cleverly untied, a spice of naughtiness, and a sparkle of sophistry. "Far Above Rubies" has its bright situations and bright lines. But we

have the right to expect Mr. Sutro to give us these delights more continuously.

G. F. H.

## III.

**"LEAP YEAR" REVUE, AT THE HIPPODROME.**

**A**JOLLY show, a show for all young-old boys to enjoy. It is genuine Hippodrome revue, and we know the ingredients. They are all palatable, permutable, and popular. We dance from Flanders to Wembley via "'Appy 'Ampstead,"—nay, we put a girdle round the Dominions of dance and song. Everybody dances, from chorus to principals, but they will have fleet steps who follow these Gertrude Hoffman Girls. They gyrate like spinning dervishes; tie and untie knots with such grace and facility that you wonder what has happened to their vertebrae. Then there are those delightful Russian midgets, too, as well as the Hippodrome Eight to keep the time on light fantastic toe. George Robey cuts a caper, and of course Laddie Cliff and Betty Chester keep the fine frenzy rolling. It is a big stage, but there is no room to be serious. On what compulsion must I pull a vinegar face? Here are pretty tunes, pretty frocks, and pretty girls. It is very spectacular—a little gaudy, perhaps; very bright, for who could resist Betty Chester's fun, Laddie Cliff's glee, or George Robey's nonsense? He is in great form. His twitting patter is typical, topical, and inimitable. Maud Fane has a voice, and knows how to use it. You don't go to the Hippodrome to exercise your intelligence, though there is plenty of intelligence in the acting, singing, and the dancing. You go to be entertained, to be infected with youth's abandon and gaiety, to forget for a brief while the problems of the



**BERNARD SHAW'S "SAINT JOAN": MISS SYBIL THORNDIKE AS THE MAID, IN HER ARMOUR.**

This sketch shows Miss Sybil Thorndike in the name-part of the wonderful new Shaw play, "Saint Joan," which has just been produced at the New Theatre.

*From the Drawing by Elizabeth Montgomery.*

jolt and jar. Joan does not talk the language of Lorraine, nor is she the artless girl of my imagination. Charles Lamb protests against illustrated editions of Shakespeare because the picture is never his picture, but a vandal attack on his own conception. This Joan is a modern Salvation Army lassie. The play is full of intellectual content, and a brilliant stage homily on the rights of the individual soul. Masterly in construction, it rises to moments of impassioned eloquence and true poetic beauty. But Shaw is without artistic conscience. "God damn," why will he not stay there? Why must he immediately wreck the illusion with jokes? Must he always wear cap and bells? Can he never cease tilting at the English? Joan has a mouth full of Charlies, Jack, and Bluebeard. Even the trial scene, a moving and dramatic event full of high imagination and stirring pity, is marred by the caricature of the Chaplain de Stogumber. Laughter is not the greatest thing in the world. As Lafcadio Hearn said: "Men do not laugh at mountains, or the sea." We do not laugh in a cathedral. We do not laugh under Juliet's balcony or by Ophelia's grave. We ought not to laugh at Joan's burning. The play could be as effective if acted in evening dress. It rarely leaves the intellectual plane, and when it does, Shaw is immediately afraid of his emotions. If we adjust ourselves to the Shavian method, we can marvel at his uncanny verbal skill, his fecundity of ideas, and his ceaseless wit. We can realise that out of this welter of incongruities he has thrown up a Maid alive



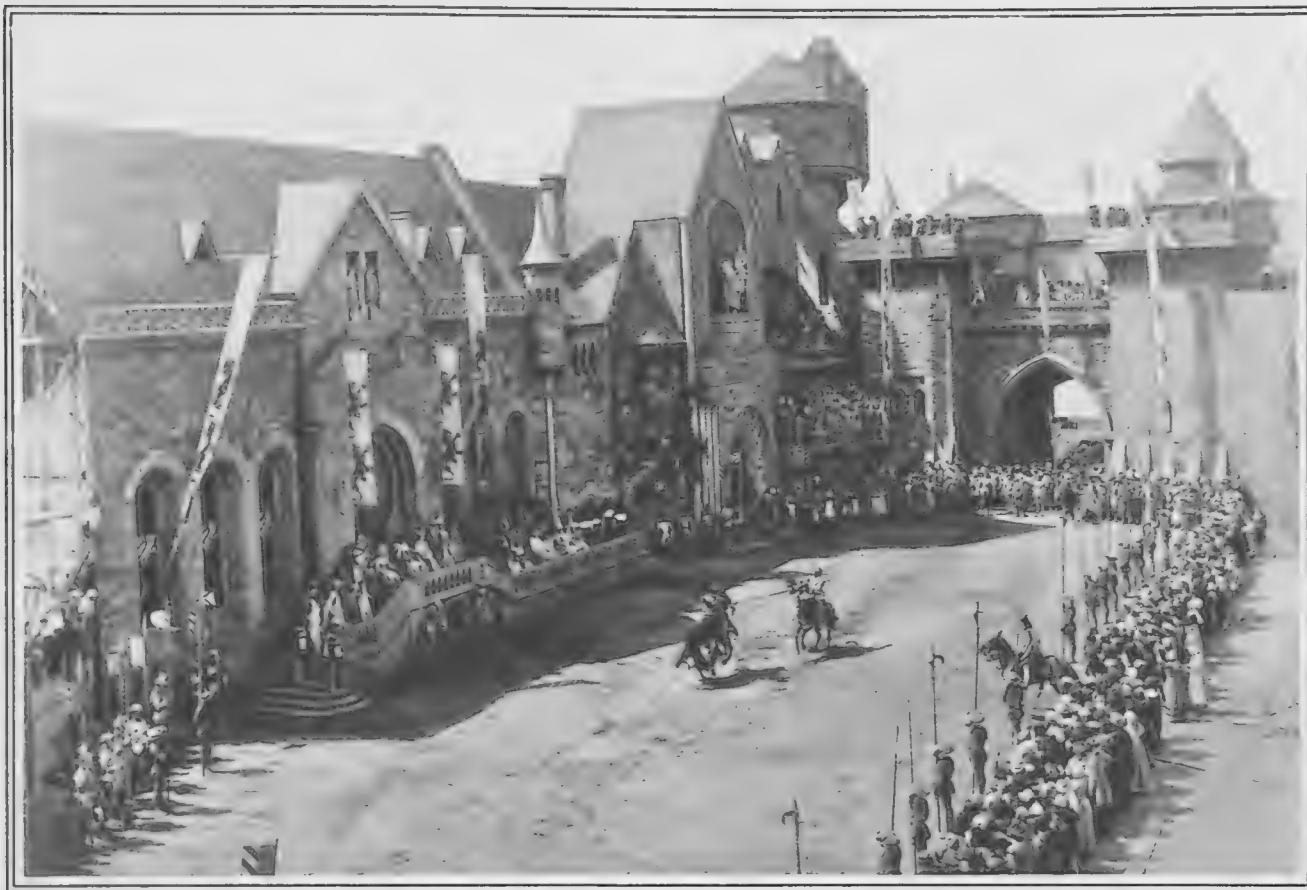
**THE CONSTABLE OF FRANCE BULLIES THE DAUPHIN: MR. BRUCE WINSTON AS LA TRÉMOUILLE, AND MR. ERNEST THESIGER AS THE DAUPHIN, IN SHAW'S "SAINT JOAN."**

Mr. Ernest Thesiger plays the role of the Dauphin, afterwards Charles VII., in the production of Mr. George Bernard Shaw's play at the New Theatre. The scene in which La Trémouille, Constable of France, bullies and threatens the weakling prince is illustrated by our artist.

*From the Drawing by Elizabeth Montgomery.*

street. In your beard, Master Sexton, I fling your graveyard wisdom. I left Old Mortality on the doorstep. Alack and alas! he was waiting when I came out, for there was no bus to carry him home.—G. F. H.

## Films of the Moment: No. XII. "Yolanda."



A MEDIÆVAL TOURNAMENT PICTURED ON THE SCREEN: PRINCESS MARY (MISS MARION DAVIES) WATCHES HER LOVER, MAXIMILIAN, TILTING WITH COUNT CALLI.



THE ORCHARD OF THE KING: LOUIS XI. (MR. HOLBROOK BLINN), AND YOLANDA (MISS MARION DAVIES).

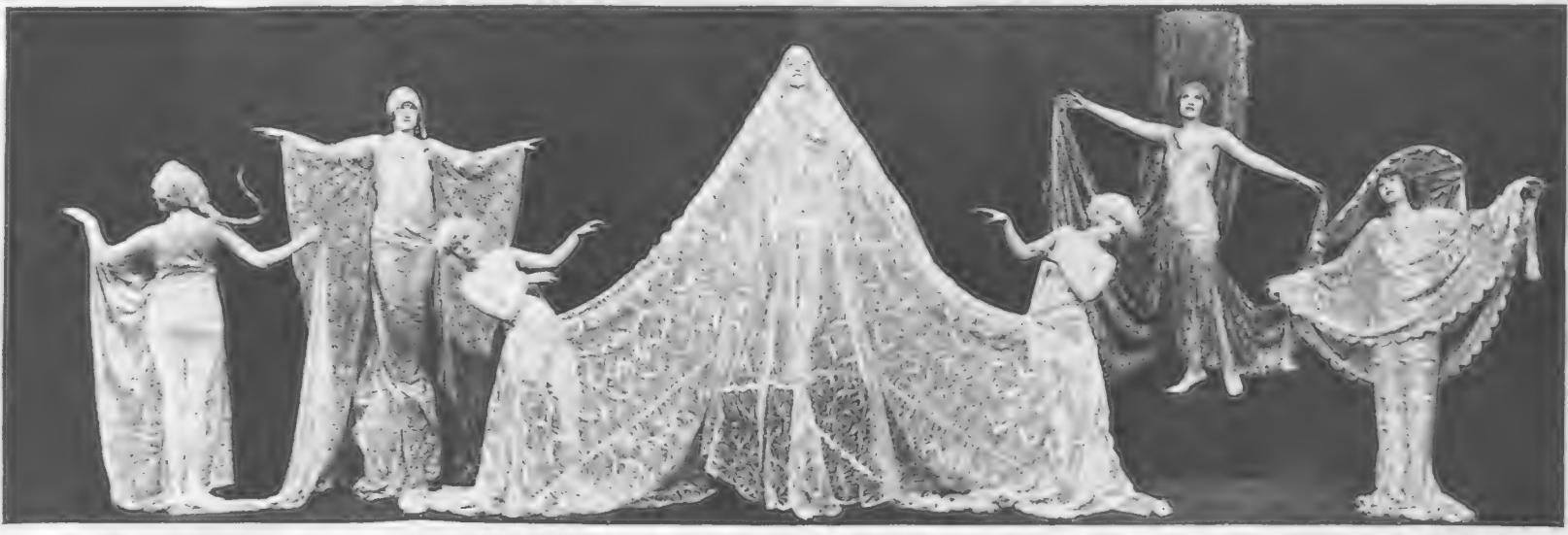
"Yolanda," the new Cosmopolitan picture at the New Oxford, features Miss Marion Davies in the name-part—Princess Mary of Burgundy, who disguises herself as Yolanda, the burgher's daughter—and tells a thrilling story of life in France during the reign of Louis XI. A portrait of Miss Marion Davies will be found elsewhere in this issue, and above we show two

of the remarkable scenes in the film. The tournament is handled with great skill, and is a wonderful presentation of mediæval pomp; while the lower photograph shows King Louis XI. with Yolanda. They are standing in an orchard where spring flowers are lit by gay sunshine, but the trees bear a horrible burden, for they are hung with the bodies of men.

## PLAYS OF THE MOMENT: NO. XVI. "LEAP



THE MAORI VILLAGE: THE GERTRUDE HOFFMAN GIRLS AS NEW ZEALAND ABORIGINES.



FILMY DRAPERY: THE LACE SCENE IN "LEAP YEAR."



WEMBLEY—WITHOUT STRIKE EXCITEMENTS! THE GERTRUDE HOFFMAN GIRLS IN THE BRITISH EMPIRE EXHIBITION SCENE.

"Leap Year," the new revue at the London Hippodrome, not only features the Gertrude Hoffman Girls, whose acrobatic dancing and webbing act has roused so much enthusiasm among Londoners, but contains successful spectacular scenes, and some good fooling from Mr. George Robey, who is in very excellent form, and from Miss Betty Chester, who appears with him. Our pages illustrate the New Zealand scene, in which a Maori village is pictured, and the Wembley number, with the Gertrude Hoffman Girls in one of their dances, as well as the beautiful Rose

# "LEAP YEAR," AT THE LONDON HIPPODROME.



THE BEAUTIFUL ROSE BALLET: MISS ETTIE LANDAU, MISS MAUDE FANE, THE HIPPODROME EIGHT AND CHORUS.



"CRAZY OVER ME": MISS BETTY CHESTER IN A NUMBER WITH MR. GEORGE ROBEY.



GUY FAWKES—WITH HIS UMBRELLA:  
MR. GEORGE ROBEY.

Ballet. In this dance the Hippodrome Eight appear as frieze figures in front of the bowl which contains the chorus girls, who are arranged to look like a massed bunch of roses. They come to life as shown in our photograph. It will be remembered that in our last issue we published a double-page photograph of the Gertrude Hoffman Girls in their webbing act, which is one of the features of "Leap Year." One of Mr. George Robey's funniest appearances is in the character of Guy Fawkes.—[Photographs by Stage Photo Co.]

# The Universal Game.

Lawn-Tennis Notes and Sketches by  
H. F. Crowther-Smith.

**O**H, to be in flannels now that April's here. I have carefully chosen this sentence, out of a large assortment submitted to me, as an opening to my lawn-tennis notes for 1924, because it is readily adaptable to any vagaries of the weather.

At the time of writing there is a piercing north-easter blowing. Very well then; if at the time you read these notes it is still blizzarding, all you have to do is to shudder when you say "Oh," and let a cold shiver run down your spine.

If, on the other hand, (as I fervently hope), it is deliciously warm, just give a deep sigh of intense satisfaction at the thought that once more you can clothe yourself in the pure white uniform of the universal game and pursue the inflated ball over the regulation rectilineal region of rubble.

Do not imagine that I have overlooked the fact that tournaments have already been held in this country. March is the month when the English lawn-tennis season now begins; and whereas Dulwich used almost

to monopolise this four weeks of the year, a new club at Sutton held a tournament in March this year. How dared it?

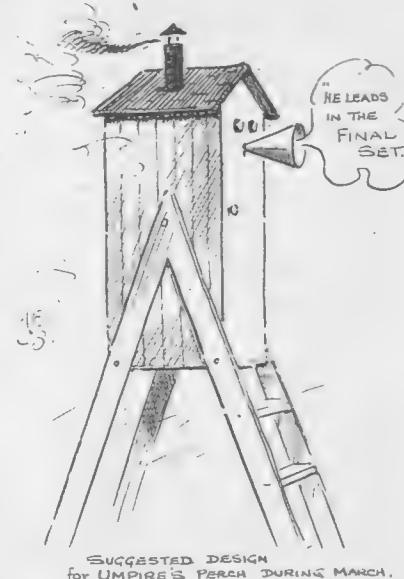
But the season will not get properly into its stride for the best part of a couple of months yet. For the next month the game will not be played, officially, on a lawn at all.

When one realises that success at Wimbledon is the goal of every regular tournament player's ambition, and that the surface on which the world's championships are decided is grass, it strikes one as a most amazing thing that most of the year *tout le monde* plays on a surface so utterly unlike grass that, as far as ground shots are concerned, it might almost be considered a different game. Now that lawn-tennis has become not only a universal game, but an all-the-year round game, it seems absurd that we still stick to the lawn as a surface on which to decide the world's championships. Grass is only playable during those few months of the year that we call summer. And for many days of an English summer, grass is unplayable. I have always advocated the need for a standard surface for the game. Lawn-tennis has long ago outgrown its original purpose, which was to provide a healthy form of entertainment at a garden-party.

Now that it is the universal game, there must be a universal surface agreed upon by those nations that play it. Only in this way will the world's championships faithfully find the world's best lawn-tennis player emerging from the final test.

Let me get away from this subject lest I be accused of talking on the surface all the time. This is going to be a wonderful season; although, as far as this country is concerned, since the last Wimbledon meeting no more formidable talent has revealed itself, and we have the same players to pit against the brilliant opposition that will come to us from abroad as last year. The reappearance of Norman Brookes in England will add largely to the interest of Wimbledon. His personality in court always had a strange fascination for the crowd: all through the sternest contest, his face wears a relentless expression; while his eyes seem to exercise an almost hypnotic power upon his opponent. It is five years since he was over here.

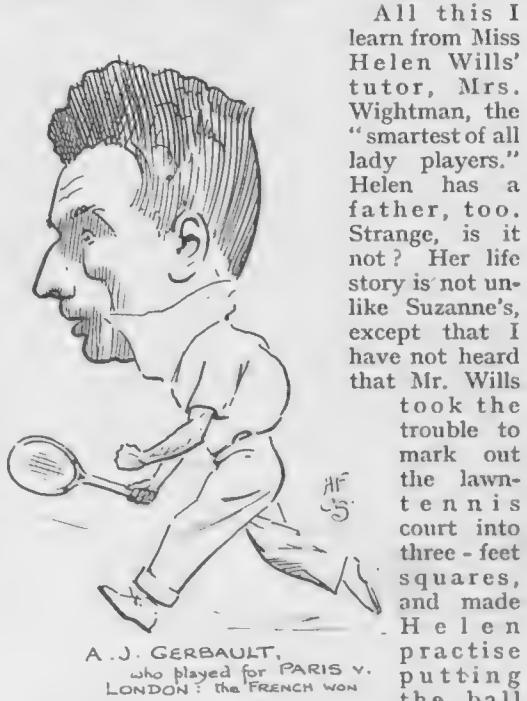
This is the time of year when we begin to get all sorts of rumours about Suzanne. It is really too bad of her to toy with us and tease us—for I believe that is all she does it for. Still, I don't think we need worry. All great artists, when they seriously announce their absolutely final farewell on big placards, generally appear in public at least half-a-dozen times afterwards.



Now Suzanne hasn't made anything like a solemn, official announcement that she will not play lawn-tennis again. So I think we can dry our eyes, and stop snivelling, and look forward to seeing Suzanne and Papa Lenglen again this summer. But just supposing for one moment that Wimbledon should be Lenglen-less this season. It would be most unfortunate in more ways than one. The one reason why it would be singularly unfortunate this year is that at last it seems likely that Suzanne (who has never yet found an opponent to take even one set from her, under normal conditions), will have to meet someone in the final who can give her a game.



I allude, of course, to the young American girl, Miss Helen Wills, of Berkeley, Cal. She is only eighteen, but a potential finalist at Wimbledon; and Suzanne will have to blow on her hand mighty hard, for Helen's going to moist her mitts and paste seven different kinds of fun out of her. Got that?



A. J. GERBAULT,  
who played for PARIS v.  
LONDON: the FRENCH WOMAN

into one of them every afternoon. But she started young, did Helen. At eight years of age she was dragged by her stern parent from her teddy-bears and golly-wogs, and placed upon the cold, bare expanse of a lawn-tennis court. Poor chee-ild! Mrs. Wightman goes on to tell me that she feels sure that "Helen will upset Suzanne's nerves because of her peculiar temperament. Helen is as calm as the French girl is temperamental; in fact, Helen Wills' temperament is one of her greatest assets in match play. She is never ruffled; she goes straight on without the faintest change of expression, whether the score be in her favour or against her."

"She has the build of a young giantess, but is not fat. She is a great drawing card at tournaments."

Well, have you got that? Do you suppose Suzanne will stop away from Wimbledon when she's the chance of meeting an opponent like that? I should worry! *Je ne pense pas, mes amis.*



WILL THE LENGLEN BANDEAU, AS A  
feminine fashion, be supplanted this year  
by the HELEN WILLS EYE-SHADE?

## The Cotswold Hunt Point-to-Points.



CAPTAIN AND MRS. BACHE HAY,  
AND MR. HALL.



MRS. G. PIGASCHE, CAPTAIN MYLES THOMPSON, CAPTAIN STOREY, MRS. STOREY,  
MISS BROADBENT, AND MRS. MYLES THOMPSON.



CAPTAIN AND MRS. FARLEY.



MR. AND MRS. F. C. PALMER, MISS CHURCHILL,  
AND MISS V. CHURCHILL.



MISS V. HUMPHRIES AND MRS. RIPLEY.



CAPTAIN AND MRS. GRAHAM PARKER AND MAJOR DUNCAN CAMPBELL.



COL. AND MRS. TIMMIS, MISS TIMMIS, AND MR. HALBROUGH.

The Cotswold Hunt Point-to-Point Steeplechase Meeting was held last week near Cheltenham, and was attended by many well-known people, some of whom are shown in our snapshots. Major L. A. Jackson of Dowdeswell House, has been the Master of this pack since 1922.

*Photographs by Alfieri.*



**The End  
of War.**

In the train between Milan and Paris I met an enthusiastic young American. He was completing the final laps of a voyage round the world, and his passport was a wonderful document. I think it was at the Swiss frontier that they put him through a medical examination because, some weeks previously, he had been in Palestine.

We got talking, as the late Jack Pleasants used to say, and he confided to me that the ambition of his life was to discover some powerful weapon which would make future wars impossible. This was a coincidence, because one of the books I had taken with me from England was a story by Mr. Victor MacClure called "Ultimatum." The central figure of this powerful if somewhat technical story is an American gentleman who has managed to "harness" the atomic power of the universe. He is, in short, the Arch-Atomist, and can do what he likes. Luckily for the world—or unluckily, if you take that point of view—the American gentleman decides to use his power to stop all wars. He reduces all the nations of the world to such a state of subjection that they have either to agree never to fight again or be instantly destroyed. So they agree to be good children, and the American gentleman departs this life, fully satisfied with the result of his work.

I handed this volume to my travelling companion, and he became so absorbed in it that he very nearly—but not quite—missed his dinner.

**New York  
Sleeps.** The story opens dramatically.

The young man who tells it is the son of a prominent New York banker. He himself is the inventor of the fastest seaplane in the world.

"A hand was laid on my shoulder. I woke up. My father stood by my bedside, with that in his look which drove sleepiness out of me and brought me quickly to my feet beside him.

"What's the matter, dad?"

"The bank, son," he said quietly; "the bank has been robbed. How soon do you think you could land me at the battery?" . . .

"Get the hangar on the 'phone, dad," I told him. "Ask Milliken to warm up the Sieve right away, and have her run out in less than ten minutes. Then put on some thick clothing, while I get into overalls and pull out the roadster. You'll find me outside. I'll have you at the battery inside forty minutes."

"The old man took his orders like a soldier."

The battery was one hundred and thirty

## The Literary Lounger. By Keble Howard.

kilometres away. In twenty-five minutes they sighted the Woolworth Building, and a few minutes after that they learnt that between three and five that morning every single person in the business quarter of New York had been put to sleep by some mysterious agency, and all the banks had been robbed.

This was just the beginning of the fun. This was the Arch-Atomist trying his 'prentice hand. He wanted to see if he really could put a city to sleep whilst he robbed it. Moreover, he wanted money. And he wanted radium. Clearly, if he could make people sleep for a couple of hours before his air-ship descended, he could do much harm—or good.

**The "Merlin" Pursues.** The Sieve, of course, was merely a ramshackle affair. The Merlin was the fellow to send after the air-ship.

rapid manœuvre made her just about the deadliest thing that ever took the air."

Well, there you have the protagonists—the fastest air-ship in the world, armed with a mysterious force that can put a whole city to sleep from a great height, and the swiftest and most deadly seaplane. Although it takes our author nearly seventy pages to reach this point (for his chief fault is a certain wordiness which will tire many a reader), I think we may say we are off at last.

Lord Almeric Pluscarden, Deputy-Governor of the Bank of England, is on his way to America in the *Parnassic*. Being an impatient gentleman, he asks if he and his secretary can be taken off by seaplane about nine hundred miles out. Certainly. Nothing easier. The *Merlin* will pop along and fetch Lord Almeric Pluscarden.

The *Merlin* did the outward trip all right, and landed neatly on the *Parnassic*, only to

find the whole ship sleeping. The Arch-Atomist had been at his little games once more. Commodore Sir Peter Weatherly was the captain of the *Parnassic*—which brings it uncomfortably home to one how few of us in this country are still untitled. Sir Peter was awfully cross about being put to sleep in mid-ocean, and still crosser when he discovered that the Arch-Atomist had made off with the half-million sterling in gold which he had been carrying. Lord Almeric, however, tells Sir Peter not to worry about a mere half-million. There is plenty more gold where that came from, and the English have no use for the stuff, anyway.

**The "Ark of the Covenant."** Presently

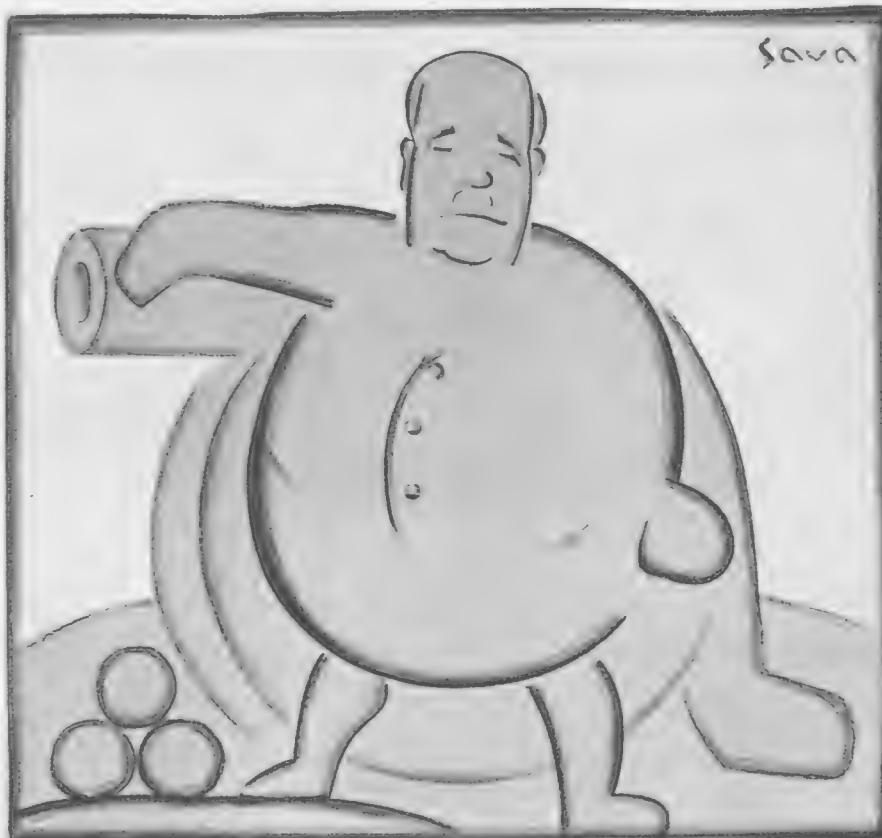
the President of the United States was pressed into the business. By this time, the Arch-Atomist had made himself known—or, rather, his conveyance known—as the *Ark of the Covenant*. So the President of the United States broadcasted a message to the *Ark of the Covenant*, asking it what it meant by it. This, you will realise, was a confession of weakness; but what are you to do with a man who can, at will,

put the English House of

Commons to sleep and paint their faces black? I mean, that sort of thing is beyond a joke. You simply have to ask him what he means by it, if anything; and it is not to be supposed that he would reply to any lesser personage than the President of the United States of America.

The message having been broadcasted, all the world waited in breathless suspense for the answer. Would he reply at all? If he did, would it be in the shape of more soporific gas? You can imagine how many radio stations sat up all night waiting for the answer. Besides—and here was the cunning trick—they might discover the whereabouts

[Continued overleaf.]



THE FIRST LABOUR SECRETARY OF STATE FOR WAR: MR. STEPHEN WALSH AS SAVA SEES HIM.

The Right Hon. Stephen Walsh, P.C., M.P., Secretary of State for War in the first Labour Government of this country, has sat for the Ince Division of Lancashire since 1906. He was some time a working miner, and was subsequently Miners' Agent for the Lancashire and Cheshire Miners' Federation. He is a J.P. for Wigan and a J.P. and D.L. for Lancashire, and a member of the Royal Commission on Government of Greater London. He was Parliamentary Secretary to the National Service Ministry from March to June, 1917, and was senior Vice-Chairman of the Labour Party in the House of Commons from 1921-2. He was born in 1859.—[From the Caricature by Sava.]

"From the gleaming 1000-h.p. radial engine, weighing just about half as many kilogrammes, to her rudder, and from wing-tip to wing-tip, she was all frosted aluminium, save only for a thin line of gentian-blue that ran along her sides to spread out and cover her rear plane. Through the port-holes and windows of the control cabin a glimpse could be had of the sparrow's-egg-blue that decorated her interior, of the shining nickel of the dials and controls. She looked the littlest thing. Yet at a pinch she could carry a dozen and a half fighting men. She seemed the most innocent and peaceable of machines, but her speed and her power of

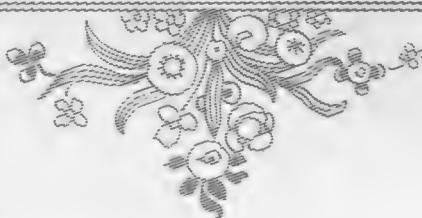
## Women Who Conduct an Orchestra of 30 Men.



ONE OF THE LADY CONDUCTORS OF THE TROCADERO ORCHESTRA:  
MISS VERA CLARKE.



SOLO VIOLINIST AND CONDUCTOR AT THE TROCADERO:  
MISS WINIFRED ARTHUR.



Eight years ago the then surprising innovation of a woman conductor for the orchestra in a London restaurant was first introduced; but there are now several feminine musicians who hold posts as conductors of famous restaurant orchestras. The latest recruits to this company are Miss Vera Clarke and Miss Winifred Arthur, who conduct an orchestra of thirty male instrumentalists in the Trocadero grill-room. Miss Clarke

began her career as a teacher of ball-room dancing, and she still utilises her talents in this direction as an adjunct to her conducting. Miss Arthur is a talented violinist, and occasionally plays solos on her gilded violin. The success attained by these two lady musicians has been instantaneous—rarely has the popular Trocadero orchestra been so persistently encored as since their arrival.



The 'Duo-Art' Reproducing Piano

# The 'Duo-Art'

*Invisible pianists again captivate a great London audience through the 'Duo-Art' piano.*



THE brilliant success of the concert given more than twelve months ago, when the 'Duo-Art' Reproducing Piano with the Queen's Hall Orchestra, under Sir Henry J. Wood, delighted the critical Queen's Hall audience by its masterly performance of Harold Bauer's interpretation of the Saint Saëns Concerto in G minor, was again repeated in November last at the Royal Albert Hall.

On this occasion the 'Duo-Art' was chosen by the famous conductor, Felix Weingartner, to perform Josef Hofmann's interpretation of the pianoforte part of Chopin's Concerto No. 1 in E minor, accompanied by the London Symphony Orchestra.

Again did the 'Duo-Art' Piano, playing by means of a perforated music-roll, made by Josef Hofmann himself, arouse the enthusiasm of the vast and critical audience, and again the Press, in glowing terms, praised the wonders of the marvellous 'Duo-Art,' while Mr. Weingartner, a great musician of international fame, pays a splendid tribute in the following letter:

*"The impression made upon me by the Chopin Concerto, as played by Josef Hofmann on the 'Duo-Art,' was quite overwhelming. The orchestral accompaniment went without the slightest difficulty, and if I had not looked at the piano I could have sworn the living Josef Hofmann was sitting there."*

*Felix Weingartner*

The great success of these two wonderful performances is of the utmost significance: The 'Duo-Art' Piano is designed primarily for the home—to bring to you the actual playing of the world's greatest pianists; and so capable is it—so truly the art of the artists are its renditions—that it is able to replace the great pianist himself in the most exacting rôle he is called upon to fill.

**THE AEOLIAN COMPANY, LTD.,**



JOSEF HOFMANN,

who recorded for the 'Duo-Art' the Chopin Concerto No. 1, which won enthusiastic applause at the Albert Hall.



BY APPOINTMENT



at the Royal Albert Hall.

# reproducing piano

*The 'Duo-Art' Piano is the wonderful means by which the great musicians can enter your home to give you of their best.*

**I**MAGINE your piano ringing with the marvellous touch of the world's great pianists : Paderewski, Hofmann, Busoni, Pachmann, Bauer, Cortot, Gabrilowitsch, Grainger, Chaminade, and scores of others who have made 'Duo-Art' music-rolls, which are available for anyone who owns a 'Duo-Art' Piano.

Think of song accompaniments played with perfect sympathy, picture having plenty of splendid dance music—ever ready, tireless, perfect in rhythm—the latest fancies from musical comedies and operas ; as it sounds when the artists' fingers touch the keys, so you hear it at home—it is their Art in all its perfection.

#### THE 'DUO-ART' IS ALSO A 'PIANOLA' PIANO,

the greatest of all player-pianos ; by its means you may play all classes of pianoforte music—in addition to the pleasure of listening, you feel the thrill of personally producing the music.

#### THE 'DUO-ART' IS A PIANOFORTE FOR HAND-PLAYING.

The 'Duo-Art' action is embodied in the exquisite Steinway, the beautiful Steck, or the world-famous Weber, each the leading piano in its class.

Those who play by hand may first examine at close range the actual playing of the great pianists, and then on the same 'Duo-Art' Piano play the compositions themselves with a greater knowledge of the music than could be obtained by many years of laborious study.

*We invite you to call at Aeolian Hall to hear the 'Duo-Art' Reproducing Piano ; informal demonstrations are given at frequent intervals during the day. If unable to call, write for illustrated catalogue D.F. and details of our special system of payments to suit your convenience. A liberal allowance will also be made on your present instrument.*

**AEOLIAN HALL, NEW BOND STREET, LONDON, W.1**

ALFRED CORTOT,  
who was represented by the 'Duo-Art'  
in a duet for two pianos at the Albert  
Hall. Clara Evelyn played the other  
piano.



STECK GRAND 'DUO-ART' PIANO.  
A wide variety of Grand and Upright  
Models of the 'Duo-Art,' either Electric  
or Foot-operated, is always on view at  
Aeolian Hall.

*Continued.* of the airship if the airship sent out a direct message.

But the Arch-Atomist was too clever to be caught in that way. He simply put the U.S.S. *Pershing* to sleep, and left a message for the President of the United States in the radio cabin of the *Pershing*. And the message ran as follows : "To Stop War."

The Arch- Atomist. It is high time that you met this remarkable per- sonality. He has been

deserted by his bearers in a swamp among the upper reaches of the Rio Negro, and falls into the hands of Commander Seton, lately of the British Navy. Commander Seton takes up the tale for a while :

"He closed those remarkable eyes of his and was asleep. I was left with the impression, despite his utmost frailty of physique, of a personality nigh ruthless in dominating will-power, a personality which gripped with hoops of steel, and of a courage, in the face of what must have been agonising pain, which nearly appalled.

"For the space of ten minutes, I think, I stood where I was. Then I tiptoed over to look down at him. He had not fallen asleep. He had relapsed back into a state of deep unconsciousness.

"I marked the broad brow and deep head of the thinker, the exquisite placing of shapely ears, the fine setting of the eyes, the clean chiselling of the nose. Through a thin brown beard and moustache could be seen a mouth in shape at once firm and mobile. It was a head in a million, satisfying one's senses with both beauty and power. In spite of the luxuriance of his fine brown hair, I judged him to be from fifty to sixty years of age."

The Victory. Well, a man like that, with an airship like that, and all the atomic force of the universe at his command, could not

very well lose. Seton, late of the British Navy, was all for him, and so, in due course, was the owner and designer of the *Merlin* and his associates.

All the nations of the world had to come to heel, and all sent plenipotent representatives to Washington. They had to agree to abolish all armaments, and never make any more.

"The Master rose slowly to his feet.

"As he began to speak, a deep hush fell on the assembly. He spoke for half-an-hour, and when he had done, men around him were openly crying. Teuton and Frank, Russian and Finn, Scandinavian and Latin, Saxon, Negro, Oriental—men of every shade of skin from jet to ivory—he moved them to the depths of their souls."

He then returned to the Plateau of the Scar, said good-bye to his intimates, packed them off in the *Merlin*, and blew himself to glory. A dramatic old gentleman to the last.

An uncommon story, as you see, and told a little too solemnly, a trifle too verbosely, but quite worth your while if you have plenty of time.

The Last Lord Holland. The Hon. Henry Edward Fox (subsequently the fourth and last Lord Holland) kept a diary. He began it in 1818, when he was still under age, and kept it for twelve years. This diary was found among the manuscripts preserved at Holland House, and is now given to the public, with a preface and editorial comments by the Earl of Ilchester. The public are lucky, for Henry Edward Fox not only wrote well and observed

One can but remark that if Goldsmith was dull in company, Sir W. Scott himself was not remarkably amusing in his novels. As for Doctor Johnson, he appears to have been the Club bully, which is just a shade worse than being the Club bore.

"Miss Edgeworth." Another bubble is pricked in the following :

"My Lady and Allen dined at Mrs. Abercromby's. She gave us an account of Bowood, where Miss Edgeworth, Hallam, the Ords and the Fieldings are staying. Miss Edgeworth's style of conversation is exceeding flattery and praise of all connected with those she is speaking to, which she carries quite to a painful pitch."

You will never be able to think precisely the same of dear Maria after that, will you? Anyway, I am sure it will not be said of any novelist living at the present time that he (or she) carried exceeding flattery and praise quite to a painful pitch.

But the gentleman was just as candid about his own mother :

"My mother collected about her some of the most agreeable people in Paris, and made her house (as she always does) agreeable to herself; but I thought it tiresome and formal. The restraint she imposes upon her own family by the caprice of her temper, and the fretfulness and contempt she shews at the slightest difference of opinion drives me to silence in society when she is present; and the exclusiveness of the topics she allows to be discussed before her makes it altogether very dull and subject to eternal repetitions."

In short, as the old joke had it : "Is your mother entertaining this season?" "Not very."

"The Chinese Confessions of A Human Document. C. W. Mason" are described on the jacket as "one of the most extraordinary human documents ever published."

I should have greater pleasure in recommending the book to the readers of this journal—who extend, by the way, to the furthest corners of the earth, and add to one's responsibilities by keeping their copies of *The Sketch* for many years—if it had been rather less extraordinary. I quite agree that a human document is not to be compared with a work of fiction; but I quite fail to see why the author of a human document, in laying bare his soul for the world to gape at, need make use of words and expressions which can only give pleasure to those who like coarseness for its own sake. And this is the greater pity in the case of C. W. Mason, because he is clever, and capable of making the most of a really quite tenuous adventure. He goes out of his way to describe himself as mad. There is certainly a good deal of folly in his story, but I cannot detect the madness.

*Ultimatum.* By Victor MacClure. (*Harrap*; 7s. 6d. net.)  
*The Journal of the Hon. Edward Fox.* Edited by the Earl of Ilchester. (*Thornton Butterworth*; 25s. net.)  
*The Chinese Confessions of C. W. Mason.* (*Grant Richards*; 7s. 6d. net.)

## BONZO.

Our readers will note that Bonzo does not appear in this week's issue. This is because he absolutely refused to be Anaglyphed! He will return next week, fitter than ever.

well, but he knew everybody and was behind the scenes, as they say, everywhere.

It would be an impossibility to "review" this important tome in any less space than a whole page of the *Times*, but I have picked out a few tit-bits for your delectation, and these will serve to show you what you will miss if you fail to secure a copy of the diary.

"Friday, March 26. Sir W. Scott very entertaining. He said Goldsmith in company



A GODCHILD OF THE QUEEN, WHO IS TO DANCE IN NEW YORK:  
MISS ELAINE LETTER.

Miss Elaine Letter, who is shortly to appear at the New York Hippodrome, is a very clever dancer, and is a godchild of the Queen. In private life she is Miss Mary Elaine Howlett, and her father is the Superintendent of his Majesty's Wardrobe, and one of the oldest members of the Royal Household. Miss Letter appeared as a leading dancer in the recent "Rainbow" Revue at the Empire.—[Photograph by Hay Wrightson.]

was the greatest fool and least conversible person he ever saw for a man of his talents. That at the Club, to which he belonged, Johnson awed everyone; no one dared utter in his presence. Mr. Fox was always silent, for fear of having his conversation put down in a book by one of Johnson's hangers-on like Boswell."

scribe himself as mad. There is certainly a good deal of folly in his story, but I cannot detect the madness.

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*"Worth Hunting for"*



GILBEY'S  
SPEY-ROYAL  
WHISKY

# The Spirit of Empire



Dewar's  
The Imperial Spirit.

# Motor Dicta.

*By Heniochus.*

## Effect of Numbers.

Motorists have been awaiting the report of the Departmental Committee on Motor Taxation for the best part of two years, and I am afraid that when the report is issued this summer there is small chance of any relief in the burden of taxation of motorists. Quite recently the House of Representatives of the U.S.A. voted a reduction of 24,000,000 dollars a year in motor excise taxes, which is acclaimed as the first political victory car-owners have won. But in the States the latest statistics point out that there is one car to every four persons in the country, and practically every voter is, or hopes to be, a car-owner. Here in Great Britain there is only one motor to about every fifty people. To arrive at that figure one has to include motor-cycles, motor-ploughs, lorries, fire-engines, and every other kind of power-driven vehicle on wheels, as well as cars. Consequently, the motor owners as voters are not numerically strong enough to carry weight with our Members of the House of Commons; so taxed they are and taxed they will remain until their numbers increase and they become a factor in a General Election. It is because the motor-cyclists are in greater numbers than the car-owners that the Auto-Cycle Union has promoted its Bill to hold road races in England and Wales in place of the Isle of Man; and because it is the poor man's machine the Government may support it. Or, at least, it is supposed to be the artisan's mount, though I fancy the push bike is still holding its own. Be that as it may, motorists have contributed some £2,000,000 more in taxes than the Estimates expected in the last financial year, and the total amount was nearly £15,000,000. This is a handsome contribution towards our roads from the 1,000,000 motors of all sorts registered, when it is considered that originally the authorities

stated they wanted only 8½ million pounds sterling per annum. Still, perhaps the Chancellor of the Exchequer will relent at the eleventh hour and offer some abatement when he brings his Budget forward on April 29. Contrariwise, as Alice remarked, perhaps he won't.

## New-Type Engines.

With the advent of spring motoring folk are taking more notice of the novelties that are being offered to them by the industry which is trying to make a livelihood out of the self-propelled carriage. It is our optimistic period too, so the inventor bobs up serenely and offers new anti-dazzle devices, new types of engines, and other gadgets. The motoring enthusiast asks you whether you have seen and tried all of these, but rarely thinks of buying them himself to put on the chassis he may have. Of course, one fine day a new engine will arrive that may put all existing models out of business; but I do not believe such a one exists at the moment. Yet a French firm, Messrs. J. E. J. Leroy, of Paris, have produced a double-acting two-stroke engine that is credited with giving 35 h.p. from a single-cylinder



this technical jargon to explain how it goes round at all; but what I am leading up to is that sleeve valves are employed both for the pump that supplies air to the mixture made in the pump-cylinder, and for the motor-cylinder itself to open and close the ports.

## A New Daimler.

For many years we have all been familiar with the sleeve-valve engine by its use in the Daimler motor carriages. And though, of course, two-stroke engines have for a long time beguiled inventors to produce a better theoretical motor than our old four-stroke and present motor for cars, its practical adoption for general use has not yet matured. Whether this new-type engine of Leroy's will be further developed remains to be seen. But in the meanwhile the Daimler sleeve-valve engine has been greatly improved, so that it is now as lively as any of the poppet-valve variety, and has a lot more "pep" in it than most of them. I had practical experience of this recently when I had a run in the new 35-h.p. six-cylinder Daimler saloon, which I consider is one of the best owner or chauffeur driven four-seated carriages on the market today at its price. The new Daimler engine in this 35-h.p. carriage accelerates so quickly that one jumps from a standing start to forty or fifty miles an hour in a very short distance, with the option of increasing the



THE OPENING OF THE POLO SEASON : MR. WINSTON CHURCHILL AT WORCESTER PARK.

Mr. Winston Churchill played in the match between Worcester Park and Templeton, which took place at Worcester Park, and marked the opening of the season.—[Photograph by S.P.]

of 70 mm. bore and 80 mm. stroke. Really, I ought to say two cylinders, as the engine consists of two superimposed chambers, the upper one being the motor cylinder, and the lower one a pump, as the charge is fired on every down stroke and on every up stroke of the piston. The two pistons follow steam practice, and are mounted on a single rigid piston-rod. The cross-head of this piston-rod works in vertical guides, and the reciprocating movement is converted to a rotary movement in the engine shaft by means of eccentrics. I am obliged to add all speed to seventy miles per hour, or possibly more, if the driver cares to run the risk of the open road. And I am told by other Daimler owners that the other sized engines are of the same category, so that, though the ultimate speed of, say, the 16-h.p. may not be so fast, yet it also accelerates well the moment one puts the accelerator pedal into action. I believe lighter steel sleeves are now fitted for the valves, and, with lighter reciprocating parts, the Daimler engine is now as lively as any driver can wish it to be. I know I was glad that the 35-h.p. had excellent brakes: its extra turn of speed needed them to pull it up quickly, though I was agreeably surprised to note how smooth was their action even when the car was being stopped at forty miles an hour. Also this 35-h.p. Daimler saloon is particularly steady on the road, and showed no sign of skidding even when braked hard on a high-cambered road. The dividing window that can be raised or lowered at will between the whole breadth of the front and rear seats makes this an excellent all-purposes carriage, and it is a type of vehicle that is becoming more popular every day. In fact, the closed carriage is slowly but surely putting the open car out of the market.



WATCHING THE FIRST POLO MATCH OF THE SEASON : LADY BLANDFORD (AT THE WHEEL) AND LADY WODEHOUSE.

Lady Blandford, wife of the Marquess of Blandford, the elder son of the Duke of Marlborough; and Lady Wodehouse, the wife of the son of the Earl of Kimberley, were both at Worcester Park to see the match which marked the opening of the polo season, and watched the progress of the game from the shelter of a car.—[Photograph by S.P.]



## Aspects of Golf Government.

By R. Endersby Howard.

**A Network of Departments.** At a time when the administration of golf in Britain is beginning on a new basis with the appointment of a committee representing England, Scotland, Ireland, and Wales, to assist the Royal and Ancient Club in all matters pertaining to the government of the game, it is interesting to examine the way in which they do these things in America. From Mr. Cornelius S. Lee, Secretary of the United States Golf Association, I have just received a dossier which throws a good deal of light on this subject. One engaging feature of it is a list of the sub-committees appointed by the executive committee to deal with various phases of legislation. These sub-committees number fourteen; and the respective affairs on which they concentrate their attention are the rules, championships, membership and reinstatement, amateur status and conduct, sectional questions, selection of courses, implements and the ball, eligibility list for the amateur championship, green section, international matches and foreign relations, inter-collegiate matters, publicity, finance, and public and municipal courses.



TEACHING GOLF IN A GREAT STORE : J. H. TAYLOR GIVING INSTRUCTIONS IN "PITCHING." Harrods' Golf Week has been a great opportunity for all enthusiasts for the game, as a number of famous professionals attended the great Store and gave instructions in the play of various shots for the benefit of all who cared to learn from them.

Photograph by G.P.U.

first acts was to bar the stymie. The clubs of the Trans-Mississippi Association—representing another large area—were also in a condition of independence, and had a stymie rule of their own, different from anybody

and other presidents of the Association who have come here from time to time have told me some of the difficulties. For a long while, the clubs in the Middle West, with Chicago as the centre, were in open revolt against the U.S.G.A., who represented mainly the Eastern States. They adopted their own rules, and one of their

harmony, as they are now, and co-ordinating their rules.

**A Sidelight on Gate-Money.** Another item in my budget from Mr. Lee is the year-book of his Association.

It is packed with interesting matter, including reports by the various sub-committees on their activities during the twelve months. The statement by the championship committee tells us that, at the Open Championship of 1922, on the Skokie course at Glencoe, Illinois, 15,078 people paid for admission, which was the first authoritative evidence as to the number of spectators attending a big event. The U.S.G.A. has solved a good deal of the financial difficulty of sending American teams to Britain to play for the Walker Cup by charging gate-money at its championships. I believe the admission fee is one dollar. Unfortunately, it seems impossible for the British authorities to raise revenue in this way. There is no earthly reason why a person who wants to see a golf championship should not pay for the privilege, just as he has to pay to go to a cricket match, a play, or any other form of entertainment. Indeed, it would be a blessing, because it would help very considerably to keep away the individuals who are the cause of most of the trouble during a championship at, say, Prestwick—those who know very little about the game, but who are attracted by the fact that there is something important to be seen for nothing.

**Is There a Remedy?** These vast crowds, containing a considerable proportion of ignorant on-

lookers—it was estimated that 20,000 people were on the course during the last amateur championship final at Prestwick—are a serious menace to the proper carrying-through of the classic events. The multitude following a famous player pays little heed to the lesser lights, whose shots are often deflected by

stray spectators, and who are constantly being held up by battalions scampering hither and thither. The trouble is that the British championships are held on courses which anybody can invade at almost any spot; and how to limit the crowd by making every spectator pay is apparently an insuperable problem, so long as the championships continue to be held on the courses which constitute their historic headquarters.

**The Only Difference.** It is a tribute to the manner in which the game has been governed in this country that the U.S.G.A. states, in printing the rules, that it has made few changes in the wording or in the import of the rules of golf as adopted by the Royal and Ancient Club of St. Andrews. Indeed, the only definite breach that I can discover is that America, in printing the decree which bars clubs of the mallet-



SOME OF THE GOLF PROFESSIONALS WHO GAVE LESSONS IN A FAMOUS LONDON SHOPPING CENTRE LAST WEEK : J. H. TAYLOR, HARRY VARDON, ABE MITCHELL, GEORGE DUNCAN, FRED ROBSON, TED RAY, J. SHERLOCK, AND ALEX HERD (FROM LEFT TO RIGHT).

A large number of well-known professionals were "on duty" at Harrods during the recent Golf Week at this famous Store, and gave lessons to all golf enthusiasts in the specially arranged netted spaces in the Sports Departments.—[Photograph by G.P.U.]

else's; and those on the Pacific Coast—3000 miles from the seat of the game's government—likewise did pretty much as they pleased. In truth, few people in this country realise the wonderful work which the U.S.G.A. has done in bringing all these factions into

headed type, says that this term, when applied to putters, does not embrace putters of the Schenectady type. What a pity that the two countries should be at variance on just one point—because Mr. W. J. Travis won our amateur championship with such a club.

**From Confusion to Concord.** Be it said that the

United States Golf Association has been obliged for a good many years steadily to widen the scope of its legislative steps and to labour diligently on its administration in order to bring together a number of factions. Mr. Howard F. Whitney

## • OLD • TIME • CUSTOMS •



The time-honoured *Punch and Judy Show*, a familiar feature of country fairs for generations, has its origin in the following quaint legend.

Once a year, the people used to present one of their number with a heavy stick; in token of the supreme power with which they thereby invested him. The Showman's version of the story is concerned with the unhappy end of Mr. Punch, who so grievously abused the honour that fell to him.

It's a wise old  
custom to

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## WOMAN'S WAYS.

**Men's Shirts  
for Women's  
Suits.**

Under the severe code of correct masculine attire, to wear a soft pleated shirt with dress clothes is, so I am assured, to commit one of the unforgivable sins. This may be, but I can safely affirm that

the garment in question is by no means relegated to the background, but has disconcertingly reappeared where it was least expected. In fact, it has been calmly annexed for feminine fashions, and was introduced in many of the delightful spring suits shown by the famous designer of all-British creations, Isobel (223, Regent Street, W.), at her recent parade of mannequins. I first discovered it worn with a neat black *tailleur*—an unmistakable shirt of fine pleated lawn, ending in a belt of black petersham, and completed with a steel monogram suspended from a narrow black cord. In a silk-and-wool suit of vivid scarlet lightly checked with white, it was carried out in white crêpe-de-Chine, the usual studs disguised as gay scarlet buttons. Several other three-piece suits, their slender lines emphasised with rows of buttons, had three-quarter-length coats opening on perfectly plain "middy" jumpers, carried out in some rich striped material. Reversible satin was used to express many simple afternoon frocks, the shimmering surface contrasting effectively with narrow borders and checks of the dull side of the material.

### A Wedding Dress of Pearls.

It would be a sheer impossibility not to admire the really beautiful wedding dress shown at the parade, and I congratulate Mme. Isobel on its artistic creation. She has avoided gorgeous materials and elaborate ornaments, and has taken the softest of silk net, embroidered it all over with pearls, and allowed it to fall gracefully from neck to hem, fluted slightly at the sides. At the back she has suspended from the shoulders two long trains, also of net heavily embroidered with pearls, and over them floated a soft veil of plain net, caught to the head by a wreath of spring snowdrops. The bride carried an ivory prayer book, from which hung a broad satin marker completed by an emblematic horse-shoe of white heather.

### Sports Fashions from Scotland.

Like every other sports enthusiast, I look forward to Easter as a splendid opportunity for spending long days on the links or tennis-courts; while even the least energetic of individuals admits a pleasurable anticipation of long country rambles in the spring sunshine. It has become almost a national custom to honour these occasions with new Eastertide outfits, and I saw some delightful affairs waiting at Jenner's, Princes Street, Edinburgh, who are responsible for the trio pictured on this page. The practical jumper on the left in soft alpaca wool is worked in rainbow-coloured stripes on backgrounds varying from champagne to dove-grey. It may be obtained for

Rainbow-hued stripes on a soft champagne background are introduced in this useful Shetland wool jumper, which hails from Jenner's, Edinburgh.

**By MABEL HOWARD.**

65s. 6d.: and 63s. is the cost of the "Pavilion" sports coat below in soft brushed wool. It is pleasantly warm, but very light in weight, and the deep pockets and roomy sleeves render it a really workmanlike coat, answering the requirements

of the most exacting golfer. The graceful frock can be worn to fulfil many missions. It is fashioned of voile, embroidered all over in fancy stitching, and is priced at 59s. 6d., obtainable in many attractive colours.

### Knitted Suits and Jumpers.

I need hardly remind our readers of the far-famed reputation enjoyed by Jenners in the important sphere of knitted sports outfits. And, although many people are debarred from seeing the actual models in Edinburgh, that difficulty is easily overcome by applying for their new brochure on the subject, which is filled with beautifully coloured illustrations giving an exact idea of every garment. It will be sent gratis and post free to all who mention the name of this paper. The Drummond coat and skirt of ribbed marl wool bound with contrasting coloured braid and completed with a distinctive buckle is 79s. 6d., obtainable in many attractive colour-schemes; and another carried out in an effective checked design is £5 12s. 6d. The Westray, a hand-knitted jumper of real Shetland wool completed with a gay Fair Isle border, can be secured for 35s. 6d.; and the Orkney, built of the same



Dove-grey voile enhanced with white embroidery makes this simple little frock, completed with a demure Peter Pan collar. Sketched at Jenner's, Princes Street, Edinburgh.



Olive Hewerdine.

Thoroughly practical is this warm sports coat of brushed wool, which never handicaps the movements of the wearer. It must be placed to the credit of Jenner's, Edinburgh.

wool and bordered with an openwork design in a contrasting colour, is only 22s. 6d., available in several colourings.

[Continued overleaf.]



# WOMAN'S WAYS. By Mabel Howard. Continued.

Tailored Frocks  
for Every  
Occasion.

At this time of year, the woman who plans her wardrobe carefully seeks a useful frock that may be worn

out of doors when the warm weather really arrives. Consequently, the two dresses pictured on this page deserve careful attention, for they will certainly suit the purpose admirably. I discovered them in the salons of Gooch's, Brompton Road, S.W. The simple affair on the right is expressed in blue silk marocain, introducing the much-favoured knife pleating, and is completed by an effective blue tinsel ornament. The cost is 8½ guineas; and 7½ guineas that of the second model, carried out in grey wool crepella piped with satin. The gilet is of white crêpe-de-Chine. Another extremely useful coat-frock is of black repp completed by innumerable buttons down the front. Demure Peter Pan collar and cuffs of white crêpe-de-Chine edged with a tiny plissé frill add the finishing touches; and the note of white is repeated by a diminutive handkerchief hanging from a low hip pocket. Surprising though it may seem, it may be secured for £5 9s. 6d., also in beaver or in navy-blue, and is obtainable in a small size. A distinctive two-piece suit of silk and wool, comprising a cape with two amusing pockets placed just below the shoulders, and a straight chemise frock, is available for 94s. 6d. in several colours. Should a personal visit be impossible, readers should apply to Gooch's for their new spring and summer catalogue, which will be sent gratis and post free to all who mention the name of this paper.

**Tea-Gowns at Pleasant Prices.** The word "tea-gown" is an ambiguous term; it may be restricted to flowing garments worn discreetly within the precincts of our own homes, or it may include frocks which are suitable for almost every occasion. There are numbers of attractive and really useful frocks of the latter category to be studied in the tea-gown department at Marshall and Snelgrove, Oxford Street, W., as well as beautiful model gowns for important functions. I saw one little frock of heavy crêpe-de-Chine boasting a wrap-over apron front edged with a wide plissé flounce, marked at 98s. 6d., and another composed entirely of flat frills of georgette back and front for £5 19s. 6d. They may be obtained in practically every colour and in black.

Blue silk marocain, reinforced with tiny pleats, makes this simple 'little frock, designed by Gooch, Brompton Road, S.W.

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Then a graceful gown of handsome brocade, with side draperies cascading from the shoulder to the hip, thence descending in the form of a train, is obtainable for 10½ guineas in several beautiful colours; and delightful beaded frocks, which are so much in vogue at the moment, range from the same price.

Useful Hats  
for Town  
and Country.

For more than a century Lincoln Bennett, of 40, Piccadilly, W., have been hailed as authorities on men's hats, and today their reputation for feminine millinery is no less famous. Their sports hats of fur-felt in every shade imaginable are too well known to need description, and two of the attractive new shapes are pictured on this page. There are, of course, innumerable other designs, and the simplest way to appreciate them all is to write for the illustrated booklet, which will be sent gratis and post free to all who mention the name of this paper. In addition to sports and country hats, distinctive models for town wear are also to be found in these salons, whence comes the becoming mushroom shape of Canton pedal straw on the right, trimmed with a swathe of nigger crêpe-de-Chine and gold tissue.

New Premises  
in Oxford  
Street.

It is good news indeed to hear that Peter Robinson's magnificent new building in Oxford Street, adjoining the old premises, is quite completed, and that all departments for feminine wear and household drapery will henceforward be conveniently housed under one roof. An excellent idea of the many attractive spring models to be found there may be gleaned from studying the well-illustrated catalogue which has just appeared. It will be sent gratis and post free on application to all readers of this paper. There are perfectly tailored suits of repp from 6 guineas, and a well-cut tailleur in gabardine bound with braid for 98s., obtainable in several sizes. A finely knitted two-piece suit comprising a simple frock and neat jacket can be obtained for the same amount in several hues. The dress alone can be secured for 58s. An invaluable wrap for spring and summer is a slender coat of marocain richly embroidered and lined throughout with silk, costing only 5½ guineas; and practical tweed shower-proof coats for the country are 63s. Several pages of the catalogue are devoted to schoolgirls' and small children's outfits, from which much useful information can be obtained.

A Brochure  
of Spring  
Fashions.

Naturally, it is impossible for many people to make personal visits to the various shopping centres, but in these days one can obtain the same satisfaction by carefully studying a well-illustrated catalogue and taking advantage of the postal system. Consequently, no reader should fail to apply to Woolland Brothers, Knightsbridge, S.W., for their new catalogue of spring and summer fashions, which will be sent gratis and post free to all who mention the name of this paper. It includes distinctive silk marocain frocks for 6½ guineas, and well-tailored wool marocain coats and skirts for the same amount. The new

American sports costumes in tweed are 59s. 6d., and in jacquard 39s. 6d., obtainable in many colourings. Useful house coats of soft wool worked in lace-stitch and edged with artificial silk of a contrasting shade can be secured for the modest sum of 15s. 9d. each. The pages devoted to lingerie depict fascinating cami-knickers in embroidered Milanese silk for



An irresistible trio of the famous Lincoln Bennett hats (40, Piccadilly, W.), suitable for town and country. Light-weight fur felt makes the two neat affairs on the left, and Canton pedal straw, trimmed with a soft swathe of crêpe-de-Chine and gold tissue, the little cloche on the right.

35s. 9d., and vests and knickers of the same material for 25s. 9d. and 29s. 6d. respectively. Cosy dressing-gowns in fine twill flannel are 35s 9d., and matinée jackets of soft lace-stitch wool 25s. 9d. only.

[Continued on page xxii.]



A demure gilet of crêpe-de-Chine adds the finishing touch to this graceful coat frock of grey wool crepella, piped with satin. It hails from Gooch's.

# Ernest & Redfern

Mr. ERNEST REDFERN  
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WS 2302.—Produced  
in a lovely soft quality  
brushed wool, and has  
an adaptable collar.  
The colours are in  
shades of Almond,  
French Grey, Tan,  
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stripes.

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WRAP-ROUND No. 876 S.  
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Made from fine pink Batiste and  
elastic. Very lightly boned with  
"Twilfit" spiral steels. Fastened  
in front, with 5 in. busk and hooks  
and eyes. Sizes 24 to 32 in.

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When ordering these corsets, please  
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N.B.—Robert Heath, Ltd., have no agents or branches, therefore their well-known hats can only be obtained from the address given below.

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Strap Shoe, Smart  
French heel for house  
wear, also Glacé Kid 36/-



Real Brown Crocodile  
1-bar Shoe, Louis XV.  
heels, selected skins - - 60/-



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A charming Coat and Skirt in good quality repp in a becoming shade of putty. The coat is daintily embroidered at waist and sleeves with a contrasting shade, and is effectively finished with two shaped flounces. The skirt is a wrap-over one.

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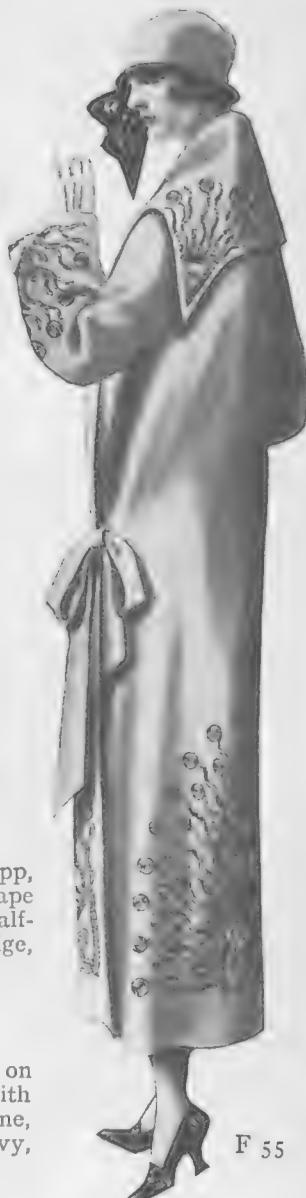
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Very fine cinnamon Leg-  
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Black taffeta applied  
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with black and red and  
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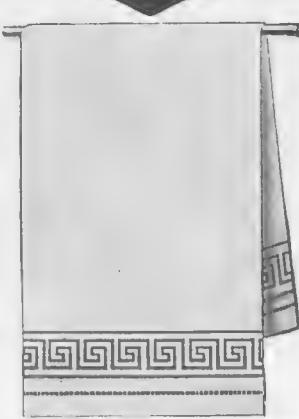
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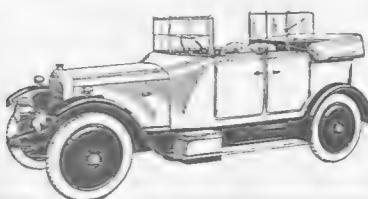
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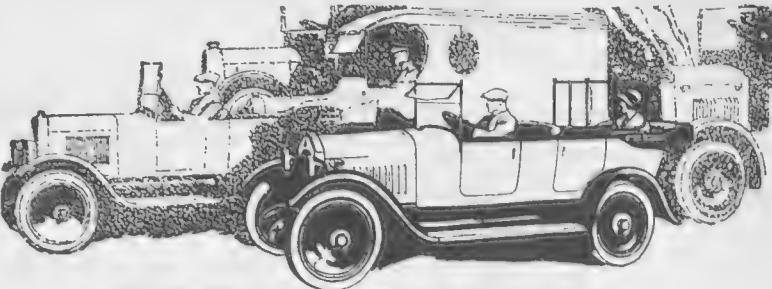
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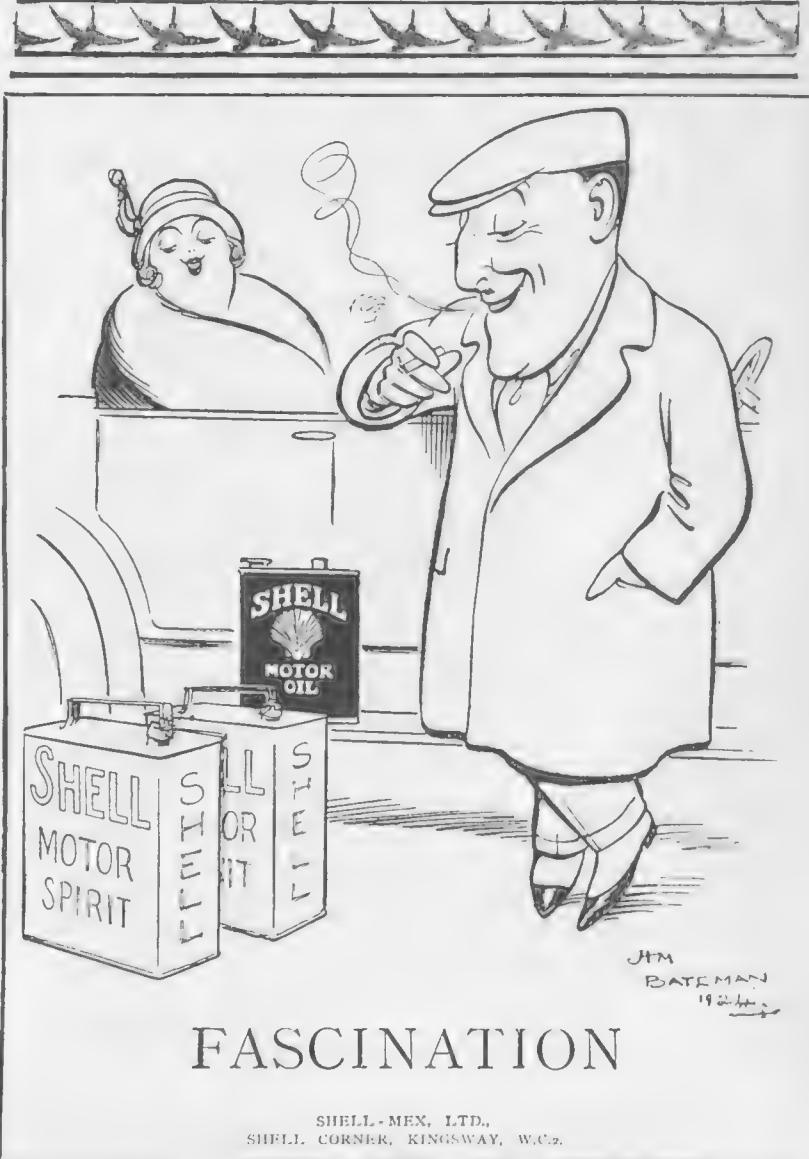
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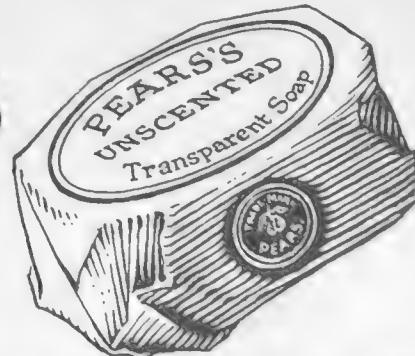
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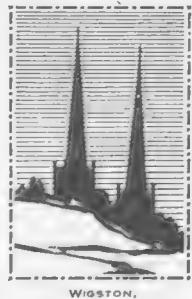
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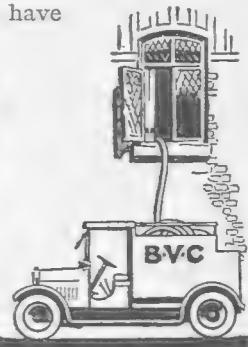
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All you have to do is to finish off a Nutshell Novelette illustrated by nonsensical pictures to be taken from any of the advertisement pages of EVE during the period March 5—April 23 (inclusive). The novelette appears in this week's number of EVE, and when you have studied the story and the pictures for a few moments you will grasp the idea at once.

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# WOMAN'S WAYS.

By Mabel Howard.

*Continued.*

The "F. C.  
Ravissant"  
Corsets.

This season's frocks are so straight and, it must be confessed, so tight across the hips, that the perfect silhouette can only be obtained by wearing a well-fitting corset. But the modern corset holds no terrors; on the contrary, it is the essence of comfort and hygiene, as may be seen by the interesting brochure issued by Gorringe's, Buckingham Palace Road, S.W., illustrating the many different F. C. Ravissant models. A copy will be sent gratis and post free on application to all who mention the name of this paper. Each model mentioned in the brochure is numbered, illustrated and fully described, so that it is a simple matter to satisfy individual requirements. There are excellent models specially designed for full figures ranging from 18s. 9d., and corset belts in silk batiste for 21s.—ideal garments for dancing and all sports. For really strenuous exertions, there are exceptionally strong models in tricot, medium length and lightly boned, for 11s. 9d., sizes 21 in. to 30 in. Any of these models will be sent on approval, on receipt of the usual trade references.

Knitted Suits  
from Across  
the Border.

Everyone will agree that the two suits pictured below are as practical as they are attractive, and their sterling qualities are guaranteed by the mere fact that they are sponsored by Greensmith Downes, of George Street, Edinburgh. The frock on the left is expressed in pure cashmere stockinette, reinforced with braid

embroidery. It can be obtained in several soft colours, and costs only 55s. 6d. Another frock of pure wool can be secured for the surprisingly modest sum of 39s. 6d. It has long sleeves, and is decorated with embroidery in gaily coloured wool. Several artistic colour-schemes are available. Knitted suits in several designs can be obtained for 75s. 6d., while the well-tailored coat and skirt portrayed on the right is carried out in Scotch pure wool tweed, and is priced at £7 7s. Readers should apply to Greensmith Downes for their new illustrated catalogue (which will be sent gratis and post free), and any of the models selected will be gladly sent on approval on receipt of the usual trade references.

Cultivate  
Youthful  
Beauty at  
Home.

the well-known beauty specialist, of 92, New Bond Street, W., and I think there are few people who will dispute the truth of this maxim. But with the best of intentions, no woman can be consistently cheerful if she sees disfiguring marks of Time stealing away her charm and undermining her health. It is then that Mrs. Adair comes to the rescue by co-operating with Nature against this dread enemy. Attacks on sagging muscles and vanishing contours of the face and neck are rapidly defeated by the simple home remedy of applying Ganesh Eastern Muscle Oil regularly; and the Diable Skin Tonic cleanses the skin and pores of the face thoroughly, acting also as a protection against the vagaries of the weather. The Ganesh Eastern Cream keeps the most sensitive skin soft and clear, while the fragrant Lily Lotion cools and whitens the most stubborn complexion. To all readers of this paper remitting the modest sum of 5s. 6d., Mrs. Adair will be pleased to send a trial box containing all these preparations—a unique opportunity which should on no account be neglected.

An Interesting Letter.

Every woman appreciates the invaluable qualities of Cash's frillings, which form such a delightful trimming to frocks, lingerie, children's clothes, and a hundred other useful articles, so the following letter, recently received by J. and J. Cash, of Coventry, will be of universal interest: "I thought you might be interested to see a piece of your frilling which is between forty-five and fifty years old—probably the latter figure. It was recently turned out of a drawer where a number of old things had been lying by. I took it off the card and put it into water, where I expected to see it fall to pieces; but a twenty minutes' boiling did it no harm, and it regained its colour, and is now on a pillow-case."

The Importance of Perfect Tailoring.

The accepted slim silhouette of this season has made more than ever apparent the necessity for really perfect tailoring in coats and suits. Consequently, the name H. J. Nicoll, of 114, Regent Street, W., is one to remember, for it is synonymous with the famous "Nicoll cut," which

is unmistakable. The coat and skirt pictured on this page, christened the Cammula, is a useful model, which will fulfil many missions. Made of fine West of England suiting in dark-grey with a tiny white pin stripe, the coat boasts a well-fitting fluted flounce, with the stripes effectively placed horizontally. I also saw there



*The perfect cut of this distinctive coat and skirt, carried out in dark-grey and white striped West of England suiting, denotes that it must be placed to the credit of H. J. Nicoll, of 114, Regent Street, W.*

Summer Outfits for Little People.

Everything necessary to the spring and summer outfit of the youthful schoolboy and his younger brother

is contained in the catalogue of "Little Boys' Wear," issued by Harrods, Knightsbridge, S.W. It will be sent gratis and post free to all readers of this paper. There are practical zephyr tunic suits, with round or square necks, for 8s. 11d., in all sizes, and others in pure Harris linen for 10s. 6d. The Chester coat, for riding or walking, carried out in covert coating, and lined with Italian cloth, is obtainable for 30s., to fit boys between the ages of four and fourteen; and reliable waterproof rubber coats are 16s. 11d., available in several shades. Cosy one-piece slumber suits of unshrinkable striped twill Ceylonette are 5s. each; and ordinary pyjamas of the same material cost 5s. 11d., in all sizes. Underwear in pure wool or in silk and wool merino is available at equally pleasant prices. Several pages are devoted to hats for every occasion; lightweight felts in several colours are 4s. 11d., and fine Panamas are 5s. 11d.

[Continued on page xxiv]



Pure wool cashmere reinforced with quaint braid embroidery has been chosen by Greensmith Downes, George Street, Edinburgh, to express the useful frock on the left. The well-tailored coat and skirt on the right is built of pure wool Scotch tweed.



Peter and Judy

THE splendid health which these children enjoy is due to proper and adequate nourishment.

Growing children require more nourishment than can be extracted from the ordinary daily dietary. This is essential in order to replenish the depleted cells of the brain, nerves and body.

The parents of these bonnie children attribute their sound physical and mental development to the use of "Ovaltine" as their daily food beverage.

For "Ovaltine" is *all* nutrient—the concentrated nutrient extracted from those incomparable food gifts of Nature—rich creamy milk, fresh eggs, and ripe barley malt.

These essential food elements are correctly balanced in the proportions necessary for a growing child. Easy to digest and assimilate, "Ovaltine" also enables the system to extract more nourishment from other food. One cup of "Ovaltine" contains more nourishment than 7 cups of cocoa or 3 eggs.

Instead of tea or coffee give your children "Ovaltine" for breakfast and with their principal meals. Cheeks will become rosier, eyes brighter and limbs sturdier—signs of that health and vitality every child should enjoy.

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**Builds-up Brain, Nerve and Body**

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More appetising, easily digested and much more nourishing than ordinary rusks or biscuits.  
Price 1/6 & 2/6 per tin.



## 'OVALTINE' CHOCOLATE

Children—and adults, too—will enjoy this most delicious and very nourishing food-sweet.  
Price 8d. & 1/- per packet.

**WOMAN'S WAYS. (Continued.)****Inexpensive Outfits for Easter.**

It has become quite a solemn ritual to greet Easter with the donning of new spring clothes; and when pockets are somewhat restricted—a very general state of affairs in these strenuous days—this requires a certain amount of careful forethought. Sketched on this page are two practical suggestions from Samuel Brothers, 221, Oxford Street, W.; and 65, Ludgate Hill, E.C. The attractive coat-frock on the left, with a wide plissé panel introduced in the front, is expressed in grey repp, completed with a neat double collar—one of the same material, and the other of crêpe-de-Chine. The price is only £4 19s. 6d.; and £4 14s. 6d. is the cost of the slender coat on the right, built of putty-coloured marocain. It may also be obtained in marine-blue and in black. Then there are the new American costumes, either belted or plain, obtainable from 3 guineas in repp or gabardine.

**Knitted Suits and Jumpers.**

A knitted frock or coat is always an invaluable item of the Easter wardrobe, and at Samuel Brothers there are delightful wool stockinette jumper suits bound with chenille, and boasting wrap-over skirts, for 49s. 6d.; while useful dresses of the same material introducing the fashionable tiered skirt are only 39s. 6d. An attractive woollen sports coat, ending in a low hip belt, is priced at 25s. A host of other useful possibilities will be found in the illustrated catalogue

issued by Samuel Brothers, which will be sent gratis and post free to all who mention the name of this paper. And when writing for this, "The Girls' School Outfit Catalogue" and

small children's brochure should not be overlooked, as they contain a wealth of useful information for every parent.

**Castile Soap Scented with Sandalwood.**

Every discriminating woman knows and appreciates the purity of Knight's Castile Soap, which has such a beneficial effect on the most delicate of complexions. Hitherto it has only been obtainable perfumed with a faint fragrance of lavender; but, realising that there are many who would prefer a wider choice of perfumes, the manufacturers, John Knight, Ltd., Silvertown, E., have just introduced two delightful new varieties, delicately scented with violet and sandalwood. They may be distinguished by encircling bands of purple and gold respectively. A sample box containing two tablets of Knight's Castile Violet and Sandalwood Soap will be sent to all who mention the name of this paper on receipt of the modest amount of 3d. in stamps—an opportunity which should not be missed.

**Spring cleaning and New Liberty refurnishing invaria-**

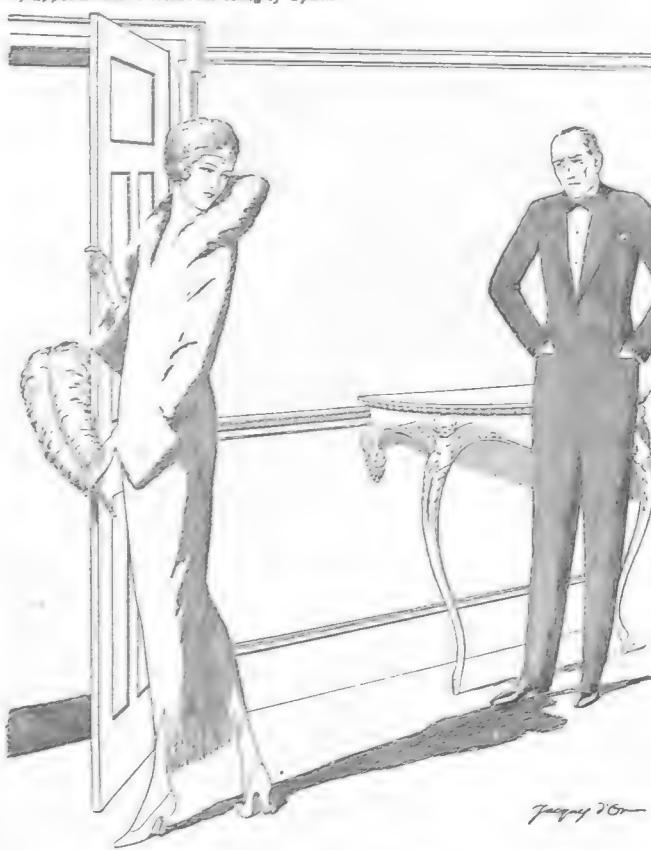
bly walk hand-in-hand, and it is an opportune moment to draw attention to the fact that Liberty's, of Regent Street, W., have just issued an illustrated booklet showing the beautiful colourings and designs of the season's new cretonnes. They are obtainable from 2s. 6d. a yard. In addition to this brochure, estimates for every kind of loose covers, curtains, blinds, etc., will be gladly submitted gratis and post free to all readers of this paper, to whom also the new pattern-books will be sent on approval if desired.



*Two practical outfits for Easter which hail from Samuel Brothers, Oxford Street, W., and Ludgate Hill. The coat-frock on the left is carried out in grey repp, completed with cuffs and collar of crêpe-de-Chine; while the tiered coat is expressed in putty-coloured wool marocain.*

**POPE & BRADLEY**

Civil Military & Naval Tailors  
of OLD BOND ST LONDON W.  
By appointment to H.M. the King of Spain



*The Shadow of Doubt*

**STYLE AND SUBTLETY.**

By H. DENNIS BRADLEY.

IT is symptomatic of the twentieth century that all modern artists are mercantile, and that a few modern merchants are artistic. The production of men's clothes is an art; an art dependent upon the finer subtleties to suggest individuality and style. The scope of design is limited; the modern man does not permit himself the endless variety of costume which the modern woman demands; despite this artistic and economic limitation, the difference between a suit cut by an exclusive West End tailor and one made outside the sacred precincts is just as colossal as the difference between a Poiret gown and a Peckham perpetration.

There is no false modesty in the blunt statement that the House of Pope and Bradley has led the fashions in the West End for the last decade, and there is an immensity of difference between originating a fashion and merely following it in herd-like subservience.

The House is controlled by Artistry, but the strange part is that the prices charged are more moderate than many other less eminent West End tailors. There is, of course, a fly in the ointment somewhere. The disturbing "fly" is that Pope and Bradley require cash immediately their productions are completed, and not in the dim and distant future when the clothes are worn out—if, indeed, ever they are.

Here is the commercial argument. Pope and Bradley is not a company, it is owned by an individual. If the House gave credit it would require a minimum capital of £250,000—work out the interest at, say, 8 per cent. Incidentally, the individual can scrape along on a little less than this £20,000 a year, representing the interest alone, and that is why the most famous and successful tailoring house in Europe can supply its productions at about 25 per cent. less than any other of the exclusive firms.

If the owner of this business could afford it, he would make clothes for all his customers without any profit whatever, not only from philanthropic motives, but also to express his vicious opinion of the iniquitous Income Tax. Lounge Suits from £9 9s. Dinner Suits from £14 14s. Dress Suits from £16 16s. Riding Breeches from £4 14s. 6d. Overcoats from £7 7s.

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10, 11 & 13 SOUTHAMPTON ROW W.C.  
ROYAL EXCHANGE MANCHESTER

To H.M. THE KING



H.R.H. THE PRINCE OF WALES

BY APPOINTMENT

THERE is more in a hat than ever a conjuror got out of it. Tradition; sentiment; distinction; valour; jollity. From the man who "hangs up his hat" to mark his ownership; the woman who "sets her cap"; the heedless fellow who "wears a Brown hat in Friesland"; the holiday lad with "a feather in his cap"; to the man who values his appearance and chooses the hat that will set the seal upon his grooming.



Style No. 1256

# Lincoln Bennett

HATS  
of Character  
and Reputation

LINCOLN BENNETT & CO., LTD.  
40 PICCADILLY, LONDON, W.1  
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AND 27 GORDON STREET, GLASGOW

Lincoln Bennett Soft Felt Hats, made from Nutria, Hares' and Coney furs, are priced at 42/-, 35/-, 25/-, 21/- and 18/6.

The Lincoln Bennett Stand at the British Empire Exhibition will be  
No. H. 252  
Palace of Industry



## BROWNING ON BRIDGE.—XLIII.

### DIPLOMACY IN THE BIDDING.

HERE is a bridge problem, interesting in more ways than one. It comes from Aldershot, and I must here apologise to the writer for having delayed so long in answering; but I had other matters on hand.

"All the players in our Mess are very interested in your articles. I have been deputed to ask you for your solution. Before I begin to detail the hands, I should like to point out, first, that the players taking part were not of our best; and, secondly, that the most persistent and final caller was the senior Major, while his partner was quite a junior subaltern: all details of great importance to us, though, perhaps, not dreamt of in your philosophy. The question we wish solved is B's calling—if he should have called initially, and what? And was A justified in calling as he did?

SPADES—K, Kn, 10, 9, 8, 5, 2.  
HEARTS—None.  
CLUBS—Kn, 8, 3, 2.  
DIAMONDS—7, 6.

II

SPADES—7, 6, 4.  
HEARTS—A, K, 4, 2. X  
CLUBS—Q, 9, 5, 4.  
DIAMONDS—A, 8.

A

SPADES—3.  
HEARTS—Q, Kn, 10, 9, 8, 7, 6.  
CLUBS—A, K.  
DIAMONDS—K, Q, Kn.

The bidding was: First round—A (dealer), one heart; X, No; B, one spade; Y, two

diamonds. Second round—A, two hearts; X, No; B, No; Y, three diamonds. Third round—A, three hearts; X, double; B, three spades; Y, No. Fourth round—A, four hearts; X, double; B, No; Y, No. Fifth round—A, re-double. End.

I can state very definitely my opinion on the calling of this hand from a strictly bridge point of view. The other (and I reckon this is the more important problem), what should A do seeing that he is the junior subaltern and his partner was the senior major, must be decided by local condition, and such a detail does indeed enter into "the dreams of my philosophy"—it enters so deeply that I give it up.

However, let us get on with the bridge proposition. But first let me say that when sending bidding problems of this nature, I wish correspondent would not tell me all four holdings. Try as hard as may be to blot out opponent's holdings from the mind, it is nearly impossible not to be biased in giving an opinion as to the correct calling when the actual result of such calling stares one in the face.

Here is a distinct case where the pre-emptive bid comes in. A should have called three or four hearts at a blow—mind, I, personally, do not quarrel with the bid of one; but that is because, on the whole, I am not in favour of the unnecessary high call—the more especially when it is a case of a junior sub. knocking the senior major out; but, granting that that bid on occasion is sound—well, plainly, this is one of those occasions. Had A bid high originally, he would have been left in to make his three bid and to be one down on his four, yet no pre-emptive enthusiast

would blame him for making an original four call.

The bid, however, was one heart, and so his partner must take him out into one spade; but that bid must be his first and last call on this hand, unless, of course, he receives support from his partner. Y's two diamonds is sound and clever—few players will dare this bid, but it is clever here. On the second round, A distinctly failed. He should now bid three, not two, hearts, to shut out B's spades (that is, assuming he, B, is a human being, and not the senior major), and to show a proper desire to play the hand himself. Again, Y's calling up in diamonds is clever; but he must be careful not to be too clever, or he will be found out—incidentally, his partner, X, should have supported the diamond. On the third round, B failed lamentably. Three spades is a hopeless bid, and proves that he does not trust his partner a little bit. If there is a likely three-spade contract here, it is for A to make that bid; B has no business in any further bidding. A's fourth heart is correct; but his re-double is entirely bad, unless he plays his opponent for a fool—never a wise thing to do at bridge.

The only player who made no mistake in this hand was Y. X blundered when he doubled three hearts. He should have passed.

On re-reading my correspondent's letter, I find that probably I have made a mistake in the partnership. A, apparently, was the senior major. This makes all the difference. He should have made a pre-emptive heart call, which, both for diplomatic and bridge reasons, the other players must let stand without interference.

(Continued overleaf.)

"For Every Occasion"

### Dining out

Did you notice as she walked into the room what a perfect example of the well-dressed girl she was? Has it occurred to you how important an item were the Stockings which added such grace to her tastefully shod feet? For every occasion you will find

**St. Margaret**

Quality Hosiery is as good as British Hosiery can be.

Money can secure nothing finer than St. Margaret—fashion demand nothing smarter, nor searching find out better value. Ask to see Nos. 5896<sup>1/2</sup> and 73, and judge the St. Margaret value for yourself.

Made in Pure Wool, and a range of beautiful shades in Real Silk, Artificial Silk, and Mercerised Lisle.

ILLUSTRATED BOOKLET 38 with name of nearest retailer, post free on request to St. Margaret's Works, Leicester.

**St. Margaret**  
FAMED FOR KNITTED  
GOODS SINCE 1802



## BEAUTIFUL USERS OF BRISTOW'S GEORGIAN TOILET PREPARATIONS

MISS SYBIL THORNDIKE,  
the charming and well-known Actress, writes:

New Theatre,  
St. Martin's Lane, W.C.  
26th Feb., 1924.

Dear Sirs,

I find your Georgian Soap and Powder extremely nice to use and soothing to the skin.

Yours faithfully,

SYBIL THORNDIKE.

Bristow's Toilet Preparations can be obtained from all Chemists and Stores throughout the country.

T.F. BRISTOW & CO LTD.  
Established 1777.  
Clerkenwell, LONDON  
Perfumers & Makers of Superior  
Soap from George III to George V.

**BRISTOW'S  
GEORGIAN SOAP**  
10/- per Tablet.

**BRISTOW'S GEORGIAN  
BEAUTY POWDER**  
1/3 & 2/6

"MAKE BEAUTY A DUTY"

## YOUR HANDS DESERVE DENT'S GLOVES



### *Moods and emotions pictured in hands*

Palm down—power; palm up—weakness; palm vertical—calm and quiet; tapping fingers—nervousness; slow motion—repose and self-assurance. Every motion of the hand expresses a mood or emotion. Our faces may conceal, but our hands betray the feeling that is within. Hands matter, and so do gloves, for gloves complete the expression of the hand beneath them.

The charm of ease—the expression of sentiment, of feeling—accompany the gesture clothed in Dent's Gloves. The eyes are upon it and, consciously or unconsciously, a mental note of the person is made by the gloved hand. Fashioned to attend beauty—to express the hand—Dent's Gloves are always worn by

women who realise the true meaning of a well-gloved hand. The fingers define the lines of those that taper. The palm fits smoothly over the surface of the hand. A draper or glover will show you Dent's Gloves in all the newest designs. They come from France, where Dent's maintain their own factories and their own designers, and from all parts of the world, but it is in Worcester that Dent's Gloves for men originate. Always look for this letter "D" which appears on the buttons of Dent's Gloves, or for the word "Dent's" within the wrist. By noticing it, you will know that you have the fashionable glove, noted for its quality for two centuries, and at a reasonable price.

# DENT'S GLOVES

Continued.]

## SOLUTION TO BRIDGE PROBLEM No. 16.

The problem resolves itself into—

SPADES—K, 10, 9, 7.  
HEARTS—None.  
CLUBS—10, 5, 4, 3.  
DIAMONDS—None.

B

SPADES—6, 5, 4, 3.  
HEARTS—A, 9.  
CLUBS—6.  
DIAMONDS—10.

Y

SPADES—Q, 8, 2.  
HEARTS—None.  
CLUBS—Kn, 9, 8, 7, 2.  
DIAMONDS—None.

A

SPADES—A, Kn.  
HEARTS—Kn, 8, 7.  
CLUBS—A, K, Q.  
DIAMONDS—None.

No-trumps. B to lead and make five tricks.

B leads two rounds of clubs; then ace and knave of spades; B winning with the king and leading another. A throws his third club, when B must get in with the ten of clubs and make the last spade.

Correct solutions received from God-father, Spencer Cox, A. T. de Saumarez, A. Owen Swaffield, H. Usmar, and J. Shand.

## ANSWERS TO CORRESPONDENTS.

A. OWEN S.—Yes. In the *Sunday Times* and the *Field*.

G. L. S.—Many thanks. I will deal with the game again soon.

GODFATHER.—Thanks. I haven't seen the hand; but it nearly always is the case that no-trumps is a better call than a minor suit.

NAVY.—What you say about Bridge Problem No. 14 is ingenious, but it won't do. The only way on which A scores by playing as you suggest is that Z hold the spade ace. If not, and if the diamonds are guarded on his right, A will be well in the soup.

## RIPPLES FROM THE RIVIERA.

## Our Intellectual Moments.

Riviera—eating, drinking, dancing, and making money, or losing it! We have our intellectual moments when we go and listen to real music or to lectures. During the season, Baroness Orczy has been telling us about the Beaux of the Regency: how elegant, how refined these were compared with our "plus-four knuts," or whatever is the latest term this morning. I am afraid I have been neglecting my slang among the intellectuals!

I wonder, by the way, how Baroness Orczy can prepare her lectures, work at her novel (with so many personages in it, too), and enjoy so fully the social life of the Riviera with the gayest of the gay. She was dining at the Hôtel de Paris the other Sunday as the guest of Mr. and Mrs. J. Elmer Murray. Among their party were the Duchess of Oporto, Lord Blyth, and Miss Gold, his grand-daughter; Mrs. Earle, Sir Augustus Fitzgeorge, and Major Pollet.

Claude Farrère, the well-known author, gave a lecture at the Théâtre Victor Hugo the other day.

Another lecturer whose name arouses interest is Maurice Rostand, the talented son of a great father and of a gifted mother, who, on Saturday afternoon, gave at the Opéra a lecture on "Sarah Bernhardt and the Poets." The young author of "The Crystal Coffin" has had the advantage over most poets that from his babyhood he has been surrounded with beauty, has heard and seen nothing that was not rare and

refined. Brought up in a fairy castle at Cambo, in the beautiful Basque country, he began prattling in verse at the knees of his lovely mother. The fairies whom artist friends painted on the walls of his nursery gave him all the gifts—looks, love and eloquence,

It was in that beautiful garden at Cambo, while his two boys were playing in the alleys, that the author of "Cyrano de Bergerac" was creating "Chanteclear," walking slowly following the music of his words, as elusive as the perfume of the flowers around him. Now and then the poet would write a verse, read it over, then, with a shrug of disappointment, crumple the sheet of paper and throw it away—and, softly walking behind the Master like a protective shadow, Rosemonde Gerard, the poet's wife, would stoop to pick up all those despised lines, copy them carefully, and so save many admirable passages which have thrilled numberless playgoers.

Jostling and  
Jostled. Have you noticed how,  
once on the Continent,  
even English people love

to be among a crowd? The smaller the space the more successful the place. The Carlton, the Ambassadeurs, and Ciro's, for instance, have such restricted dancing floors as would seem absurd in London; yet couples like jostling and being jostled. Of course, there are crowds and crowds! The same people might not be so happy at a country fair!

The same applies to dinner or lunch. The Ambassadeurs has only a small square dancing space around which tables are placed close together; and every afternoon

[Continued overleaf.]

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## Springtime is "Kodak" Time

Easter comes nice and late this year, doesn't it? By Easter Sunday (April 20th) there will be a "summery" feeling in the air: the thoughts of the children will be turning from the nursery to the garden—the grown-ups will be thinking of tennis, boating, holidays and all the joys of summer. Get that "Kodak" now—don't delay as you did last year! Make the pictures you want when you want them—those pictures of your children, your home and your friends which will mean so much to you in the years to come. Anyone can learn to use a "Kodak" in half-an-hour; and to learn to use a "Kodak" is to learn how to catch and to keep the happiness of life.

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*Continued.]*

for tea, even now that the sun is calling us out of doors, those tables are all engaged. As for the Thursday galas, tables have to be reserved a good while in advance.

Of course, Comte de Ravelen, who manages the entertainment side, would ensure the success of any place—even one less attractive than the Ambassadeurs. For, to his artistic judgment are added those two attributes of the accomplished *gentilhomme*—tact and taste.

The restaurant terrace of Ciro's also seems to be quite a favourite place at which to feed. The Grand Duke Dmitri was lunching there the other day; also Lord Illingworth, Sir Harry and Lady Samuel, and Mrs. da Silva. Most of the ladies wore almost summer attire.

An All-the-Year-Round Season? Mr. and Mrs. Pierpont Morgan have left Monte Carlo for Naples to rejoin their yacht. They intend taking a cruise in the Mediterranean, and coming back to Monte later.

I have never stayed on the Riviera after April; but I am told by friends who spend their summer holiday here that it is lovely and not too hot. As the season is getting longer and longer every year, I would not be surprised if the Riviera became popular all the year round. June here is perfect, they say.

"Le Coq d'Or." The Russian Company who gave us "Le Coq d'Or" after their fortnight in

Nice at the Théâtre Victor Hugo came to Beaulieu on Sunday. A dozen or so of clever artists who can dance, sing, and act compose the troupe.



NOW TO BE SEEN AT THE LONDON COLISEUM :  
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*Photograph by Bassano.*

Why, by the way, do all those theatrical companies from Russia choose birds' names? Is it to defy the fates? You would think that actors would fight shy of the bird! Or are cogs, bats, and blue-birds of good omen only?

There are many Russians on the Riviera who understood and enjoyed the performance; the others enjoyed it without understanding, as we did in Paris and London. Those Russian artists force us to feel, which is, after all, the true test of art.

A Novel Battle of Flowers. When you go to Italy, or rather, when you come back therefrom, don't forget that "Thou shalt not" pluck (or buy) more flowers than the law allows! Strange that flowers should be contraband like unpoetical things, such as rum or tobacco, yet, it is a fact. I saw an amusing little incident at the frontier. The car preceding ours had three occupants—a beautiful lady, obviously English, and two men. The lady held a big bouquet of flowers, grown on Italian soil. She had reckoned without the French *douane*! They (men without heart or art!) proceeded to weigh those flowers as if they were potatoes! At last they decided that half the flowers should not be allowed to pass the frontier (sheer jealousy between two rival industries!).

Suddenly one of the men in the car jumped up like a Jack-in-the-box. Then I recognised him—it was Luigi, of Embassy Club fame; and, with an exasperated gesture and a voluble speech in Italian directed at the *douaniers*, he threw the whole bunch (the flowers, not the *douaniers*!) over the bridge into the abyss below!

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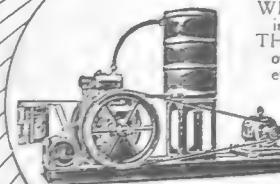
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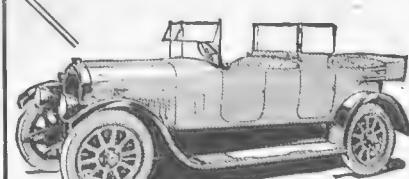
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That binds the wine,  
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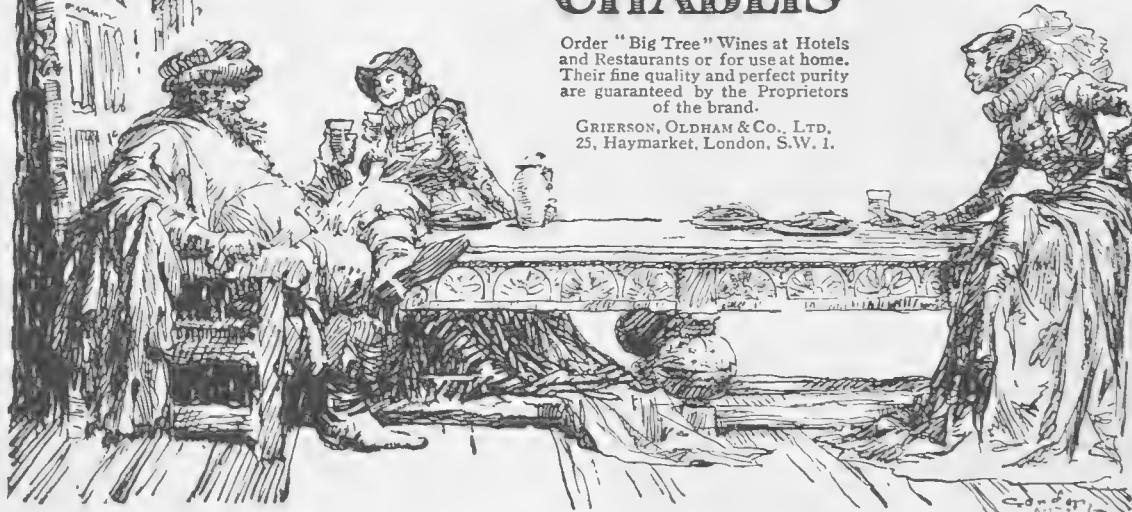
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## NOVEL NOTES.

THE COAST OF FOLLY. By CONINGSBY DAWSON. (Hutchinson; 7s. 6d.)

Joyce Gathway, an American millionaire's grand-daughter, was threatened with divorce, and thought she could face it out; but when the man in the case, Larry Fay, rescued her from a shark down at Cape June, with the whole of American Society looking on, the scandal grew, and she ran away, only to repent and turn at bay once more. Grandpa threatened to disinherit, and poor Joyce had an awfully thin time before she got out of the mess. A story with several morals, from which the reader may choose whichever he likes best.

DAMNED. (Stanley Paul; 7s. 6d.)

An anonymous novel from America. The scene is laid in the place which the late Mr. Stead said should be called a pocket edition of Chicago, rather than the other way about, as a current proverb has it. In a word the action passes in the region which Dante describes in the first part of the "Divine Comedy." The master of the "joint" (Americanisms are infectious) duly appears, with several modern fittings, including an aeroplane, probably made of asbestos. There is a heroine who, poor girl, has not only worked her passage to hell, but is made to recite her story of sin and sorrow upon earth. She is well named Dolores.

CAPITOL HILL. By HARVEY FERGUSON. (Hutchinson; 7s. 6d.)

A powerful story of American life, with a hero who rises from small beginnings to political power. Ralph Dolan comes upon the scene in peculiar circumstances, yet not so peculiar when one considers his character.

He has been robbed by a passing light-o'-love, and adventures with women play an important part in his career. But he is not one to let these interfere with his ambitions. He understands perfectly the gentle art of using people for his own advantage. The author manages to expose Dolan's self-seeking without alienating the reader's sympathies. An acute, clever picture of life in Washington.

CONQUISTADOR. By KATHARINE FULLERTON GEROULD. (Harrap; 7s. 6d.)

This pleasant collection of short stories opens with a tale of revolutionary Mexico. The hero is an engineer, Wharton Cameron, who has both American and Spanish blood in his veins. Cameron succeeds to the property of a Spanish uncle, on condition that he carries on the line by marriage. This brings him into conflict with his own ideals and inclinations, which are against a marriage of convenience. Other stories in the book give a new turn to the somewhat hackneyed romance of two innocents shipwrecked on a lonely island, and much put to it for want of benefit of clergy. A book to read.

FREE AIR. By SINCLAIR LEWIS. (Cape; 7s. 6d.)

Mr. Lewis is nothing if not bold and forward-reaching. Here he anticipates the absorbing critical interest of posterity in his noisy novels, for he has published an early book that is really a sketch for "Babbitt." He has not yet attained that assured literary position which would make publication of such a sketch important or necessary; but as he has favoured us with the immature bantling, let us read it with a kindly eye and rejoice, if in nothing else, that "Babbitt" is a much better book.

Milt Daggett, the hero, was an unlicked cub, but a girl of refined upbringing saw the gold within the rough ore. Wherein Mr. Lewis presents an allegory of the hollowness of class prejudice.

FRIEND, YOU ARE LATE. By ALICE HERBERT. (John Lane; 7s. 6d.)

The story of a talented girl in spiritual exile. Forced by poverty to earn her living, Maud Farrell, of good upbringing and connections, finds herself in uncongenial and trying surroundings, and runs the risk of yielding to the temptation of an unsuitable love affair. She comes out of this safely, and marries (nominally) a man who is her social equal. But this is not the end. Temptation, of a rather surprising kind, again assails her. An excellent story, with a most attractive heroine.

RARE LUCK. By W. PETT RIDGE. (Methuen; 7s. 6d.)

Mr. Pett Ridge has invented a curious variant of vagaries in wills, and of posthumous revenge. A rejected suitor, long after the event, left his property to the son of the woman who would not have him. The testator did so in the pious hope that sudden wealth would ruin the young man. This lucky-unlucky legatee was a City clerk, Frank Murchison, who lived in Camden Town, in one of those London families which Mr. Pett Ridge can draw to the life as no other living author can. In a novel full of incident and character, his touch is as strong as ever on the Cockney keyboard.

THE DARK EYES OF LONDON. By EDGAR WALLACE. (Ward, Lock; 7s. 6d.)

Seekers after the sensational ought not to miss this thriller. It is a tale of crime and of criminals far removed from the

*[Continued overleaf.]*

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ordinary beat. Mr. Wallace's bad men, who terrorise London, are blind; but in spite of that, they know their way about. The



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Photograph by Janet Jevons.

leaders of the gang, however, have the full use, perhaps more than the full use, of their lawless eyesight. Creepy, creepy.

#### THE ROMANTIC WOMAN. By MARY BORDEN. (Heinemann ; 7s. 6d.)

After the immense success of "Jane—Our Stranger," the republication of Miss Borden's first novel was a foregone conclusion, and its second appearance is very welcome. This time the heroine is Joan, not Jane; but she is also an American. The story turns again upon an alien marriage to a nobleman; the husband being in this case an Englishman and a duke. Fine, distinguished work, that bears comparison with its more important successor.

#### THE SECOND WIFE. By LILIAN ARNOLD. (Butterworth ; 7s. 6d.)

Pre-eminently a woman's book; a study in female character written with insight and charm. The women are both good and bad—in fact, very, very good, and very, very bad. Judith Borrowdale is the best of them. But men are not a-wanting, nor are other exciting accessories. In order to introduce a second wife, it is necessary to get the first out of the way, and as the husband is a doctor, the question is perilous. Oh, yes, there's a poison mystery, but whether the doctor was to blame or not, the reader must be left to find out.

#### THE IMMORTALS. By HAROLD E. SCARBOROUGH. (Fisher Unwin ; 7s. 6d.)

Brusilov, the biologist, ought to have been a popular man, for he discovered how to make men immortal. But this is a world of conflicting interests, and the insurance offices didn't fancy either invention or inventor. The latter they kidnapped. Many other problems arise from the discovery, and

[Continued overleaf.]



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these make amusing reading. It would have been even more entertaining if Brusilov's invention had recoiled on himself, as in the mythical story of Dr. Guillotine; but he is taken off, rather tamely, by paralysis. Still, as a picture of the probable effect on the public mind of such a momentous discovery, the story has good points, and will serve to pass an agreeable hour.

FIFTEEN TALES. By IVAN BUNIN.  
(Secker; 7s. 6d.)

These able translations by Isobel F. Happgood bring before English readers yet another master of the Russian short story. They have more than their share of that unpleasantness which modern Russian fiction cannot escape, but, for all that, they are worth attention. They are cosmopolitan in their range, but the purely Russian are the best. One, a concentrated study in murder as a fine art, illustrated by the narration of several individual experiences, makes a grim variation of the old story-telling convention in which a chance company of people fall to talk on a given subject, and reveal little chapters of their own life-history. It is perhaps surprising that a random company of farm-workers should include so many murderers, but, then, it was Russia. Bunin is certainly a writer of power.

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## THE WAY ROUND PARIS.

### Bohemians— Real and Imitation.

Tier Latin, the students and the painters, and all those who could not afford to spend money on amusing themselves, and were, in any case, capable of amusing themselves without spending money, were driven to seek for cheaper and more secluded haunts. They went right over to the other side of the river, to the heights of Montmartre. Before long, however, the wealthy and middle-aged, finding they could not be merry by themselves by simply being festive expensively, followed the painters and the students. They have long since taken possession of Montmartre, and the impecunious roysterer came back to the south of the Seine: but he did not go to the Quartier Latin, he went further west. He was not to be found in the Boulevard St. Michel, but in the Boulevard Montparnasse.

There are growing signs that he will be driven out, even from there. The Café Du Dôme has been invaded by Bohemians who have too much money to spend to be the real thing, and Montparnasse is becoming the fashion for the most extravagant fancy-dress dances. The public ones are given at the dear old Bal Bullier, which is beginning to recover its almost forgotten glories. The sort where you have to know somebody to get in—and where, consequently, everybody wants to get in—are given, among other places, at a house called the Maison Watteau, in the Rue Chaplin, which was once the Passage Stanislas.

A Swedish Festivity. The Swedish Colony had a very merry evening there last week, where the only people who had not become wildly hilarious by the early morning hours—and also the

Many years ago, when pleasure-seekers from the richer quarters of Paris began to overrun the Quar-

only people not in fancy dress—were, quite properly, the very correct members of the Swedish Embassy. Among the painters there were Van Dongen, dressed as a Dutchman; Jean Fayard, as a very caricatured Oxford Don; Kisling as an old dowager, and many others, with their charming partners in all sorts of disguises. Jean Borlin, the Swedish dancer, gave a solo in the middle of the floor, as also did the negress, Aischia, who is called a Princess in Paris, even if she is not in her own country. Like every self-respecting Bohemian revel, it ended with one or two of its members having a little temporary difficulty with the authorities of law and order, and having to pass the night—or what was left of it—at the *poste de police*, while the remainder had themselves photographed in the open street at eight in the morning, just as if they had been a very respectable college ball at Oxford during "Commem."

Our New Theatres. We are to have more and more new theatres. The

Théâtre de la Madeleine, which is being built for André Brûlé, is announced to be ready in a month's time, but we shall probably not see the inside of it before June. Then there are to be the reconstructed Moulin Rouge and the transformed Impérial, which is now to be called the Avenue, and to hold over five hundred people. There is to be a new playhouse in the Rue de la Michodière, another in the Rond Point of the Champs Elysées, another in the Boulevard Poissonnière, near the *Matin* office, and another again in the Rue Pigalle, in Montmartre. This last will occupy the site of the house in which lived Maître Labori, the famous advocate of Dreyfus. Evidently the people who invest money in theatres are prepared for Paris becoming more than ever the amusement centre of the world.

The managers do not seem to be afraid of paying large salaries, either. The directors

[Continued overleaf.]

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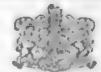
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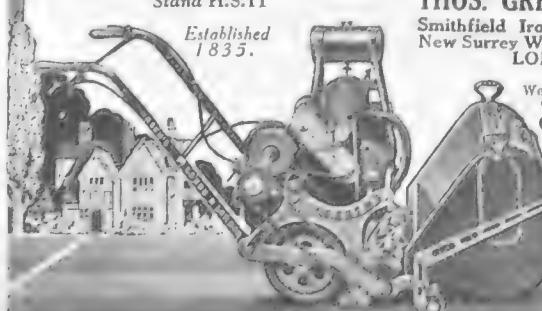
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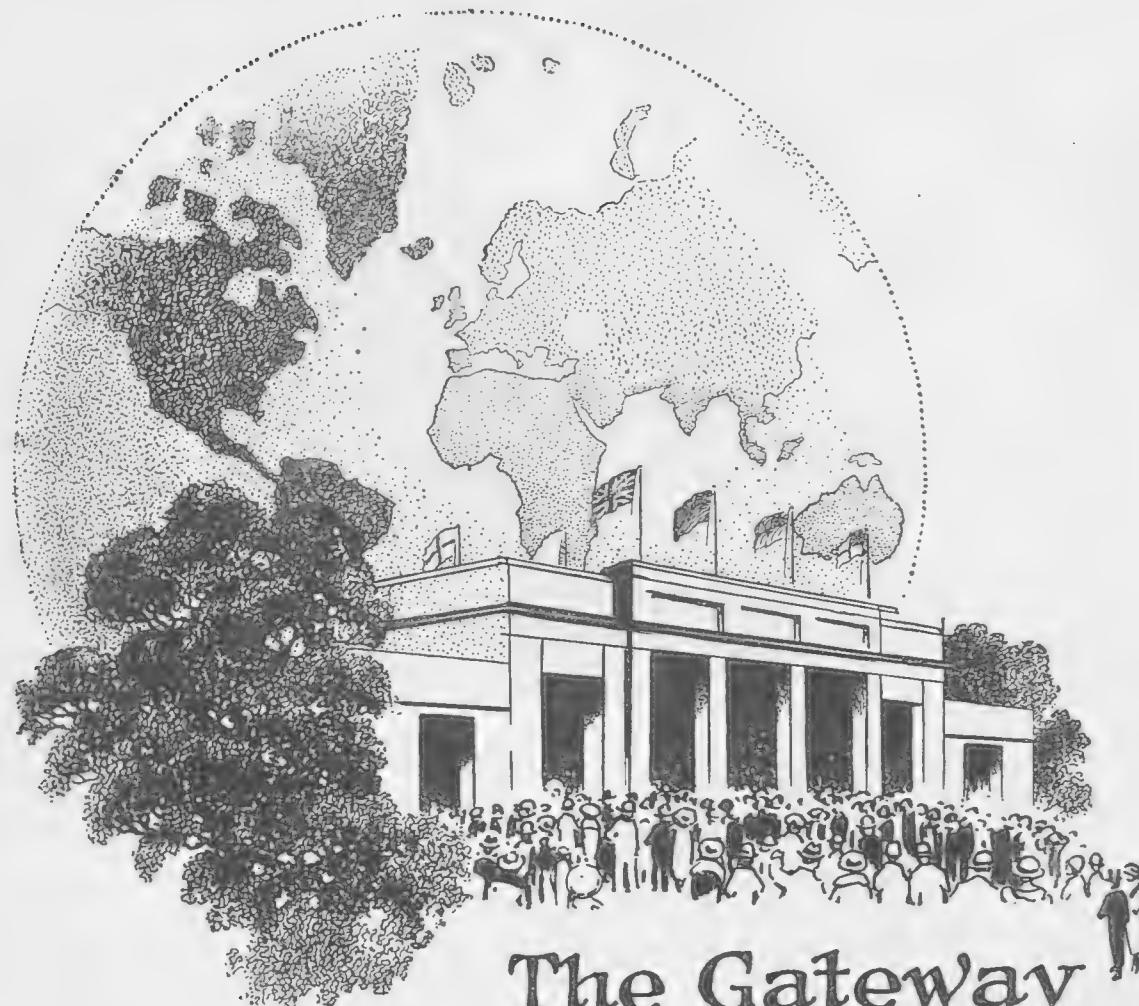


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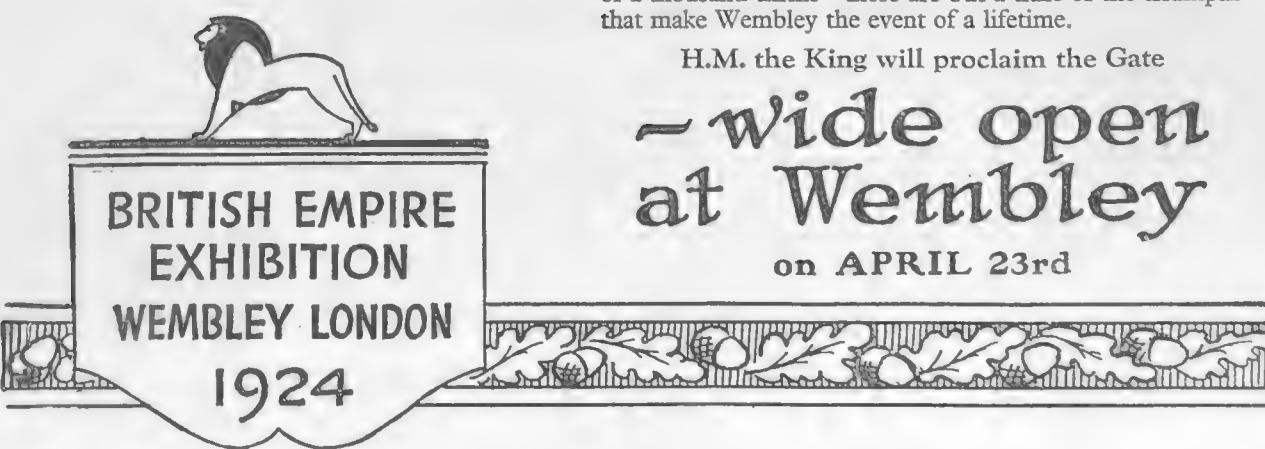
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on APRIL 23rd



*Continued]* of the rebuilt Empire music-hall, in the Avenue Wagram, have engaged a whole series of theatrical and operatic stars to fortify their programme. We are told that Muratore is to get something over £100 a performance; Marthe Chenal, of the Opéra Comique, whose speciality during the war was to sing the "Marseillaise" draped in a tricolour flag, will have half as much; while Lucien Guiry will consent to appear for a paltry £40 a night. The management had thought of trying to make the sensational engagement of Charlie Chaplin, who will be in Paris this summer, but after inquiries they have shied off. It would seem that Charlot—for that is how he is universally known in France—will not appear for less than something over £300 a time.

The Concours Hippique is with us again. It is the only occasion in the year when Paris is reminded that there are in France many country gentlemen; for they never set foot in the capital at any other time, and at the horse show they abound. They all know each other, they all appear to be related to one another, and between the events at the Grand Palais they ask each other's family news as if it were a small race meeting in the provinces. The presence of the military element strengthens this impression all the more, for the army is the last stronghold of the French aristocracy. Of course, this aspect of social life is common enough in England; but it is to be found much more rarely in France, and hardly ever in Paris; for in France the traditional country families



THE AUTHOR OF OUR BRIDGE ARTICLES: MAJOR BROWNING, LATE R.F.A.

Major Browning, whose weekly bridge articles are so well known to "Sketch" readers, is a playwright as well as an expert on bridge. His play, "A Member of Tattersall's," has already been seen in London, and another comedy by him will shortly be given in the West End.

Photograph by W. A. Schmidt.

have none of the hold on the administrative machinery of government which they still retain in England, whatever the old pessimists may say, and there is hardly ever a reason for them to be in Paris at all. Meanwhile, the Concours Hippique is their great fortnight, and they certainly show up well. The immaculate uniforms and gloves of the military horsemen from St. Cyr and the Saumur cavalry school, who take part in the musical ride, or *carrousel*; the immaculate pink of the civilian competitors in the jumps, and the admirable horsemanship, in spite of its occasional suggestion of circus training, make the whole thing one of the smartest sights of the year. BOULEVARDIER

The publication of a new edition—the fifth—of Mr. John Parker's well known "Who's Who in the Theatre" has just been announced by Sir Isaac Pitman and Sons. This excellent work of reference will, in its new form, contain close on 3000 biographical notices of actors, actresses, managers, authors, composers, scenic artists and designers in Great Britain and Ireland, the United States, and the Continent. A feature of "Who's Who in the Theatre" has always been Dr. J. M. Bulloch's interesting tables of hereditary theatrical families, which now number nearly one hundred; and such interesting theatrical records as Royal Command performances, a list of the most notable productions from the earliest times, a synopsis of play-bills, and other information will be found in "Who's Who in the Theatre," which this year will extend to 1300 pages, and will be published at 25s.

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**A Shingled Transformation.**

Despite many prophecies to the contrary, the vogue for shingling continues undaunted, and in Paris everybody who is anyone is either shingled or bobbed. Naturally, over here we are just as anxious to achieve this delightful boyish silhouette ordained by fashion; but we are, I think, more wary, and the prospect of sacrificing our tresses to what may prove to be a passing whim offers small encouragement. But a simple solution to the problem lies in a visit to André Hugo, 180, Sloane Street, S.W., the well-known expert on all matters relating to the hair. For those who desire to attain the shingled effect, he has created a shingled edition of the famous La Merveilleuse transformation; and the second silhouette is easily achieved by adjusting the "Bobbed Victors," which can be arranged over the ears to give the becoming bobbed appearance. Transformations are from £10 10s.; and "Bobbed Victors," mounted on combs, are only 63s. a pair.

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*A fashionable La Merveilleuse transformation created by André Hugo, 180, Sloane Street, S.W.*

moment. Then there are innumerable tortoiseshell combs and slides of every description for day wear, and it should be noted that these slides and combs are happy suggestions for acceptable Easter gifts. An illustrated brochure giving full particulars will be sent gratis and post free to all readers of this paper.

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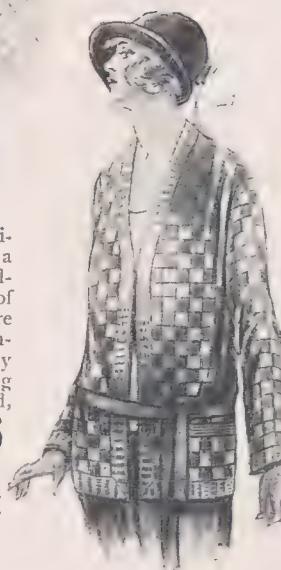
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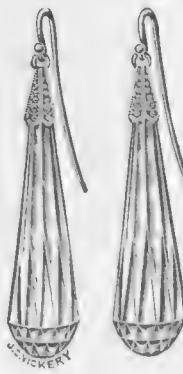
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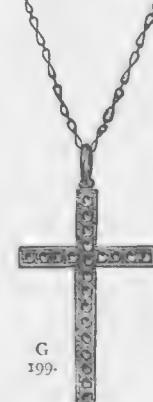
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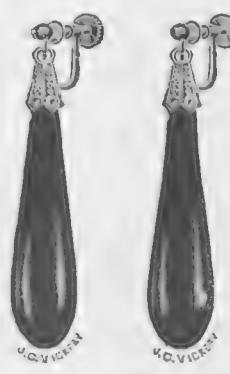
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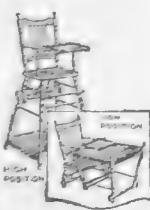


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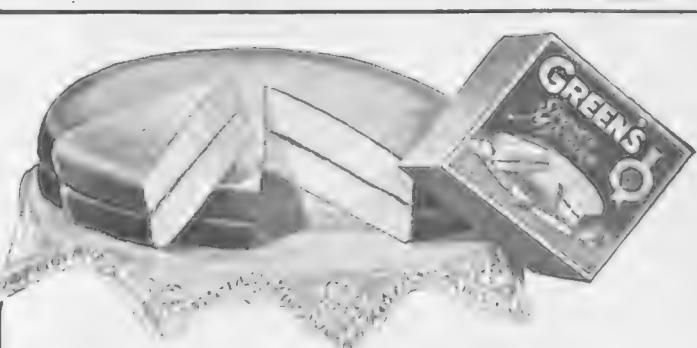
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## AT THE SIGN OF THE CINEMA.

BY MICHAEL ORME.

"CROSSING THE GREAT SAHARA."  
(PHILHARMONIC HALL.)

**W**HEN Captain Angus Buchanan strolls on to the stage and tells us, very modestly and a little haltingly, something of the nature of the Great Adventure he embarked on in traversing the sandy wastes of Central Africa, it sounds as easy as going to Golders Green by Tube. But before we have followed the expedition very far into the uncharted regions of the desert, the veriest tyro in travelling must realise the tremendous powers of endurance needed to emerge successfully from the trials of such a journey. We are brought face to face with the utter desolation of a country where barren sand yields nothing but barren rock, where the stone buildings of a bygone empire are slowly crumbling to sand; where the pitiless tide of sand is gradually engulfing the present dwelling-places of nomadic tribes, and the raging torrent born of an occasional cloudburst is sucked into the sand within a couple of hours. Yet so steadily and cheerily does Captain Buchanan's caravan of thirty-six camels push on, that the spectres of heat, thirst, and deadly monotony—menacing spectres that must have been its daily companions—are apparent only to those whose imagination helps them to read between the lines.

For, in truth, there is any amount of variety in this remarkable film—such a lot to see and to learn, from the evening drink of the shy little desert fox to the threat of a raid by armed marauders. The expedition's

kinematographer, Mr. G. A. Glover, has gleaned a harvest of interesting pictures during his sixteen months and 3500 miles in the desert: records of animal and bird life; pictures of the desert people, with their great herds of lean and thirsty cattle and interminable dances; wonderful views of the terrible mountains of Air and the Ahaggar, where dwell the Touaregs, the veiled people of the Sahara, so light in colour that the legend of the Great White Race in the heart of Africa seems justified. A strange mystery broods over these rocky ramparts and their veiled warriors, that recalls a page from "She"; or even more vividly, since we cover the same ground, that wonderful French novel, "L'Atlantide." No melodrama of the screen can boast of greater scenic beauty or tell a tale of greater fortitude than Captain Angus Buchanan's wonderful epic of the desert, which, it should be added, has inspired Mr. Herman Finck with a "Camel March," used in the musical accompaniment, of singularly pleasing melody and rhythm.

### "LONG LIVE THE KING."

(TIVOLI.)

This is a film to see. It is a film worth going to see. Imagine Jackie Coogan in an Eton suit and silk hat. But you can't imagine what fun this diminutive boy gets out of that enormous headgear. You see him stroke it, clutch it, and finally off comes the brim, and it hangs like a necklace on him. What a boy! You see him amid all the pomps and glories of a royal court, surrounded by the splendour and ritual that "hedge a king," and the centre of a wicked conspiracy, as you would expect in this

romantic kingdom. But this little prince loves mischief, plays marbles, rides a switchback, and has a chum with torn trousers and a tousled head. Germ-laden toffee from a gipsy is nicer than anything on the tables at the palace. You laugh continuously at this whimsical, forlorn mite with a heart of gold, and all the cares of a king awaiting him. His great blue eyes are so expressive, his mouth pouts and then the puckers broaden into such a smile. There is pathos, too. Is there one who could escape the joy of sadness as you watch him in his pyjamas led off by a big, haughty footman to sleep in a stately bed? Jackie Coogan is a familiar figure with his big cap. But "Long Live the King" asks things a hundred times harder to do than he has ever done before. He does them with triumphant ease. Little Jackie Coogan is a genius, and "Long Live the King" proves it.

### "THE ROMANCE OF A QUEEN."

(NEW OXFORD.)

"Three Weeks," by Mrs. Elinor Glyn, is a best seller. If you liked that novel you will like this film. I didn't. The photography is beautiful, and the director, Mr. Alan Crosland, has skilfully built up the story. But what a story! Two hours of kissing is altogether too much. The sub-titles are cloying with sentimentality. I felt I wanted a cold tub and some exhilarating exercise—a round at golf, a walk across the park, anything to recover my normal temperature. The hero is a cad, and Conrad Nagel cannot save him. He tries hard, and it is a great tribute to his acting that he could put so much life into him. The villain is a whole-hogger.

[Continued overleaf.]



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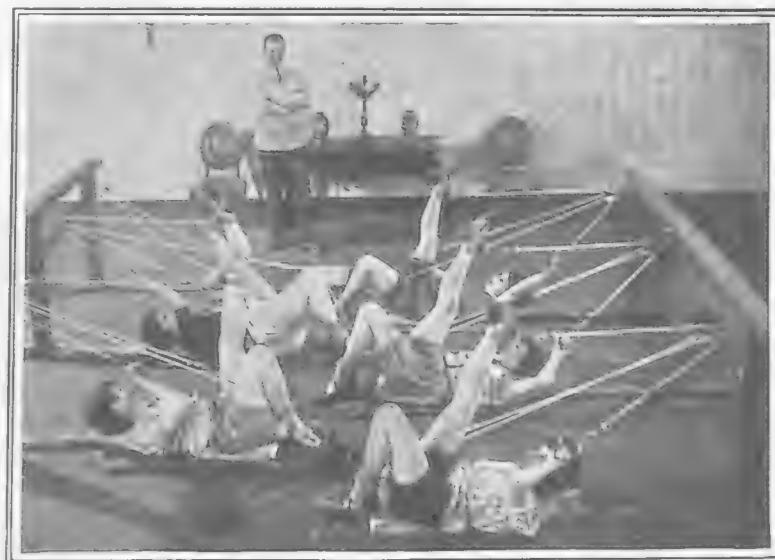
This King is never sober. John Sainpolis made him disgusting enough. The Queen is a saint and a Slav. I suppose this explains the three weeks' kissing-time. The poor Queen gets killed by the drunken King, who has been egged on by a wicked spy. I ought to have felt troubled. I was really relieved, for I knew the three weeks was finished. There isn't one breath of humour in it. The only humour I can find is in contemplation of the pious Censor, who demanded a change in the title of the film, as though "Three Weeks" would have a bad moral effect on cinema-goers. Believe me, it is neither naughty nor subtle. If you like sentiment in a syrup-can you will get your fill. If you prefer a little condiment, you will provide it yourself, and these sub-titles will become really funny. What should we do without a sense of humour?

#### "THE TEN COMMANDMENTS." (PAVILION.)

The cinema does not suffer from modesty. Still, if the Paramount Company have not produced "the mightiest dramatic spectacle of the age," they have given us an arresting film. The Prologue is worthy of superlatives. It is more than a spectacle. It is a screen epic of the Exodus of the Chosen People. We watch their travail under the

Taskmaster's whip, the pitiless oppression of Pharaoh, whose heart is hardened, and look on Moses pleading to deaf ears. This Moses of Theodore Roberts — strange,

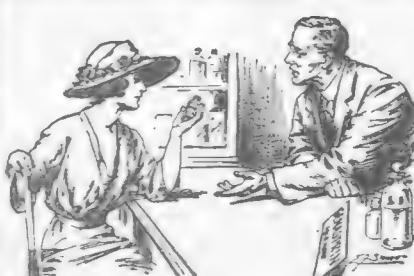
trek with their flocks and herds. Behind, the oppressors, robbed of their first-born, lament impotently. Pharaoh in a frenzy calls forth his chariots and horsemen and follows in avenging pursuit. A wall of fire holds them back. Moses stretches his rod and the seas divide. Then, when Israel is across, the Egyptians dash into the narrow way and are overwhelmed. Do not ask how it is done. Cecil de Mille holds you breathless — such moving splendour, delightful colouring, impressive reality and astounding illusions. Here the Ten Commandments were made. We go to New York to see them broken. From the extraordinary to the ordinary, from high imagination to the commonplace. A trite modern story ticked out with stunts and tagged with a moral as cheap as a sandwichman's board is only compensated for by the acting. Rod la Roque as the man who smashes the Decalogue, Richard Dix as his brother, who keeps it, manage to play with conviction in a plot that it would be as easy to crumble as the rotten cement of the church which collapses. Croce says you can parade virtue till it becomes ridiculous. When the Prologue is told, "The Ten Commandments" elaborately demonstrates this fact. Such banality is unworthy of so magnificent an overture and of the ability of the actors who interpret it.



HOW TO KEEP FIT: A DEMONSTRATION BY THE QUEEN'S HALL CABARET GIRLS, UNDER THE DIRECTION OF MR. ABPLANALP.

This photograph shows how artists of the stage may keep fit — by using the remarkable gymnastic apparatus invented by Mr. A. Abplanalp, one of the world's experts on the subject. A motion picture of this interesting method of attaining physical perfection has recently been "shot" by Pathé, and our "still" photograph is reproduced by permission of "Eve—and Everybody's Film Review."

prophetic, commanding, dominates the film. Through all the exciting episodes in Egypt and the journey to Sinai, we are sensible of his leadership. Here is a whole people on



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# Harvey Nichols of Knightsbridge

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Super Quality Mercerised Lisle Hose, specially reinforced feet, soft, good wearing and of extremely silky appearance. In black, white, nude, beige, mushroom, café, camel, medium brown, dark brown, mastic, grey or silver. Price per pair **4/6**

Spun Silk Hose, full fashioned spiced feet, made from specially selected yarns in black, white, fawn, beaver, putty, nude, grey, silver, brown, tan, navy, or nigger. Price per pair **8/11**

Milanese Silk Hose, Kayser make, double toes and heels, non-laddering. In black, pongee, white, silver, pearl, platinum, grey, naturelle, nude, fawn, camel, beaver, wood, brown and seal. Price per pair **12/6**

Pure Silk Hose, Kayser make, thoroughly recommended for wear. In nude, chaire, naturelle, camel-beige, fawn, wood, pongee, silver-pearl, grey, flesh, sunburn, smoke-seal, white or black. Price per pair **8/11**

Good Quality Spun Silk Hose, wide ribbed (as sketch), reinforced feet and garter belts, extremely durable in wear, in black, white, coating, fawn, pearl, mid grey, dark grey, nude, putty, covert, tabac, tan, nigger, suède, camel, light beaver, dark beaver, or boot brown. Price per pair **13/6**

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Sports clothes must be neat, comfortable and elegant, allowing a perfect freedom of movements and poise to the wearer. The new divided skirt created by Amy Linker is a great improvement on Golfing attire and scores a tremendous success among women of fashion.



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THIS "INVERARAY" CAPE-COAT drapes neatly and comely in pure new wool and weatherproof "Aquascutum" cloths—soft, light, lustrous—in bewitching blues, browns, lovats, etc., overchecked or plain.

Inset sleevehead effect; three-way collar; button-through front; roomy pockets. Wings and shoulders lined silk for ease and elegance. Price 9 and 10 guineas. Aquascutum Coats from 6 guineas. Field Coats 3½ to 5 guineas. Agents throughout U.K. . . . In New York of Franklin Simon, 5th Avenue. . . . Please write for booklet "Sketch."



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ENGAGED TO MAJOR THE HON. F. SAVILE CROSSLEY: MISS BRIDGET HOARE.

Photograph by Bassano.

MISS BRIDGET HOARE is the third daughter of Mr. and Mrs. W. Douro Hoare, of Guessens, Welwyn, Herts. She is to marry Major the Hon. Francis Savile Crossley, M.C., late 9th Lancers, eldest son of Lord and Lady Somerleyton, of Somerleyton Hall, Lowestoft.

Miss Rachel Mary Randall is the second daughter of Mr.

and Mrs. H. Leslie Randall, of Grata Quies, Branksome, Dorset, and great-niece of the late Sir Ford and Lady North. She is shortly to marry Mr. William Ford, son of the late Charles Bell Eustace Ford, and grandson of the late William Ford, President of the Law Society, all of Gray's Inn.

Miss Norah Susan Wogan Browne is the younger daughter of Lieutenant-Colonel Wogan Browne, late 33rd (Q.V.O.) Cavalry, and Mrs. Wogan



ENGAGED TO MR. R. J. F. REMNANT: MISS WOGAN BROWNE.

Photograph by Hay Wrightson.



TO MARRY MR. W. FORD: MISS R. M. RANDALL.

Photograph by Vandyk.



ENGAGED TO LIEUTENANT J. N. F. HUNT, R.N.: MISS NANCY ANDERTON.—[Bassano.]

Browne, and granddaughter of the late General Primrose, C.S.I., and Mrs. Primrose, of Sunninghill, Ascot. Her engagement to Mr. Robert John Farquharson Remnant, elder son of Sir James Remnant, Bart., M.P., and Lady Remnant, of The Grange, Hare Hatch, Twyford, Berks, has been announced.

Miss Joan Chard is

daughter of the late Selway Chard, M.O.E.I.R., late of Tarring, Worthing, and Mrs. Ethel Chard, of 2, Clive Court, W.2. Her marriage to Commander H. H. Harwood, O.B.E., R.N.; son of the late Surtees Harwood Harwood, and Mrs. H. Sandeman, will take place after Easter.

Miss Nancy Anderton is the elder daughter of the late Francis Swithin Anderton and Mrs. Temple. Her engagement to Lieutenant J. N. F. Hunt, R.N. was recently announced.



TO MARRY COMMANDER H. H. HARWOOD: MISS JOAN CHARD.

Photograph by Bassano.

### SERVICEABLE AND BECOMING KNITTED THREE - PIECE SUIT

Smart Three-piece Suit (as sketch) made from the attractive "Sealsilk" stockinette, consisting of dress in crossover style with coat to wear over a becoming model for town wear. In mushroom, tabac, rust, sand, black, almond, white.

Price

16½ Gns.

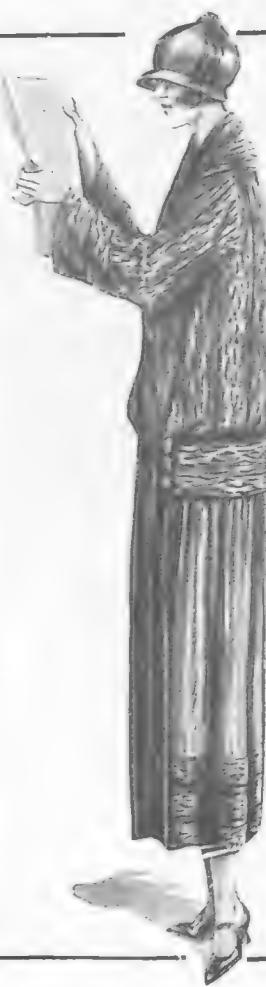


Smart Brown Crocodile Shoe, cross strapped with brown calf.

Price 84/-

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SNELGROVE**  
VERE STREET AND OXFORD STREET  
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Sent on approval



# Harvey Nichols of Knightsbridge

### ATTRACTIVE JUMPER BLOUSES for Easter Wear

New Jumper Shirt in crépe-de-Chine, fronts closely tucked, and finished with two pockets at sides and new shaped collar. In ivory, and all new colours.

PRICE

73/6

New illustrated  
Departmental  
Catalogues  
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HARVEY NICHOLS & CO., LTD., Knightsbridge, London, S.W.1.

# Corset Gaine

If you want to obtain the modish slimming effect of the present, no Ceinture or corset can equal the latest new Creation of the

**Corset  
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The result is marvellous.

It is important to note that this new Creation can be worn by the stoutest figures, giving perfect lines with a slim figure.

Ladies are cordially invited to honour us with a visit and judge for themselves the result of this Creation.

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FROM

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## Wonderful Value in Super-Quality Satin **PETTICOAT FOR EASTER**

This practical and inexpensive Petticoat is made in rich quality super satin, and is cut on good lines. It can be thoroughly recommended to give entire satisfaction in wear, and is typical of the many practical and attractive petticoats we have in stock.

PETTICOAT (as sketch) in super-quality satin, which can be thoroughly recommended for hard wear, finely pleated at foot and finished with hem-stitching and embroidery in an effective design. Lengths 32 to 35 inches.

SPECIAL PRICE

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In outsizes, in lengths 34 and 36 inches, 25/9.

### HOSIERY FOR EASTER AT SPECIAL PRICES FOR THIS WEEK ONLY.

Pure Thread Silk Hose, with extra wide top of lisle thread, and foot reinforced with lisle. In black, white, brown, beige, suede, pongee, silver, camel, fawn and grey.

Price 6/6 per pair.



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YOUNG GENTLEMEN'S  
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**DEL COTT**  
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Exclusive Walking Dress in fine Navy Repp, pleated frills of Crêpe-de-Chine, ball buttons. Can be copied in all colours and to measure at **7½ Gns.**

## CITY NOTES.

## FINANCE IN A FIRST-CLASS CARRIAGE.

THE talk had been running upon the ease with which Stock Exchange men, through being on the spot, ought to be able to make money by speculation.

Both The Broker and The Jobber knew all the threadbare arguments upon every side of the case.

"Oh, can't you see," exclaimed The Jobber, with a touch of exasperation, "that news always starts outside the Stock Exchange, and we get it only at second-hand?"

"After the knowing people have acted upon it," added The Broker, "and are waiting for the opportunity to get out on us if we are fools enough to do anything on the strength of stale information."

"But the rumours you get?" persisted The City Editor.

"And how many times do they turn out to be correct?" demanded The Jobber. "We certainly hear plenty of rumours; but a mighty lot of good they do us, forsooth!"

"I like that word, 'forsooth,'" savoured The Merchant. "May I have five shillings each way on it?"

"Can you get me any Calcutta Sweep tickets, Brokie?" The Engineer inquired.

"I've written out to India for a hundred, and you can have one, if you like, when they arrive. Don't know how much they will be yet: about thirteen to fifteen bob, I expect."

"Can't see the object of going in for the Calcutta Sweep," admitted The Jobber. "In the Stock Exchange Sweep you do know how you stand, because all the numbers drawn are printed and stuck up in the House. But I've never seen a Calcutta list published."

"The Calcutta has the fascination of a modest fortune to the winner of the first prize; and there's a sort of satisfaction, too, in being in the biggest thing of its kind in the world."

"You might get a few Stock Exchange tickets when they come out, and divide them amongst The Carriage," suggested The Merchant. "Then we shall each have an interest in part of a number of chances."

The Broker promised to do his best.

"Can't you get us some underwriting in the House Derby Sweep?" asked The City Editor, dissolving the rest of them in laughter.

"It seems to me that underwriting nowadays is carried out in a very unfair way," complained The Merchant. "Every time I try to get any, I am told it is all done. The public never has a chance."

"You can have as much as you want of the dud stuff," said The Broker kindly.

"Thanks; but—"

"Well, it's like this, old chap. The big issuing houses of good stocks have their own lists of underwriters, who must take—and do take—whatever is given them, in bad times as well as good."

"Bad times?"

"Look at it this way. India, we'll say, wants a loan of fifty millions."

"For the Calcutta Sweep."

"Don't frivol. That loan comes out at a time, perhaps, when things are uncertain; when prices are dull all round, and when it's all Throgmorton Street to a porcelain apple that the underwriters will be left with a large slice of stock. See?"

"Get on with it."

"Well, the underwriters don't have any option. They are given their usual proportions, and they know perfectly well that they are likely to make a loss on the transaction. If they protest, off comes

their name from the list, and they never get any more. They take the rough with the smooth, and the list is jolly difficult to get your name on, all the same."

"I see," nodded The Merchant. "It explains matters a bit, but I still think—"

"It's the fairest way to the public, too, because when you have substantial underwriters, they don't rush in to sell at any old price directly the market starts—at a discount, if the public subscription is only small."

"Wish my Tobacco shares would buck up; they're dull as Courtaulds."

"What I want," The Engineer declared, "is to see Shells double in price."

"She sells sea-shells on the sea-shore," hummed The Jobber.

"Textiles are horribly sticky," growled The City Editor. "People don't seem to want Industrials nowadays. Why is it?"

"General state of trade for one thing, and politics for another," replied The Broker. "Don't sell any sound shares. Have a little patience. You will see prices go up again."

"Speaking without any political feeling," said The City Editor, "I don't think we shall see the present Government last much longer. They could be defeated next week if either of the other parties wanted the job of governing. But at present, neither is eager to take it on."

"If Ramsay goes out, who will take his place?"

"Now," said The Jobber, "I don't mind letting you into a secret. He will be succeeded by a Coalition, formed by Mr. Lloyd George, our old friend Winston, and one other."

"Name!"

"Modesty," The Jobber replied, as he alighted, "was ever my besetting handicap."

*Friday, April 4, 1924.*

## THE OPEN-AIR JOURNAL FOR OUT-OF-DOOR PEOPLE.

All the world and his wife are games players in these days, and the paper they want to read is

*The Illustrated*

# SPORTING & DRAMATIC News

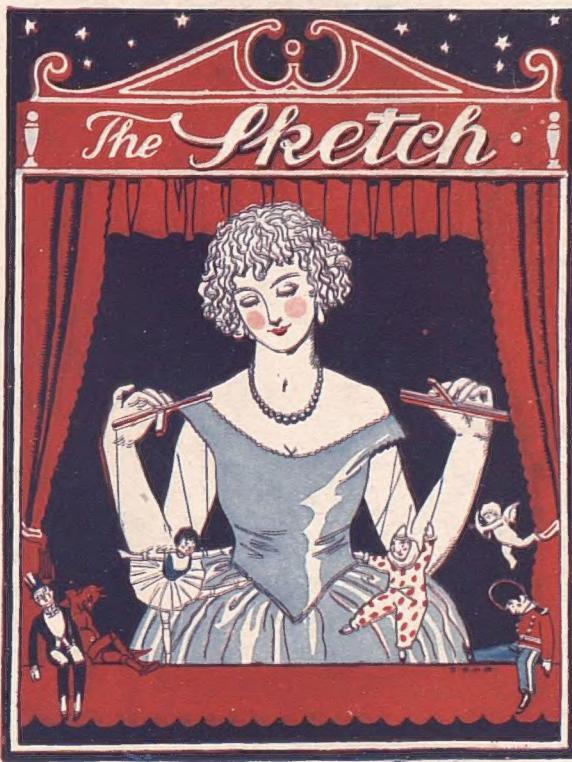
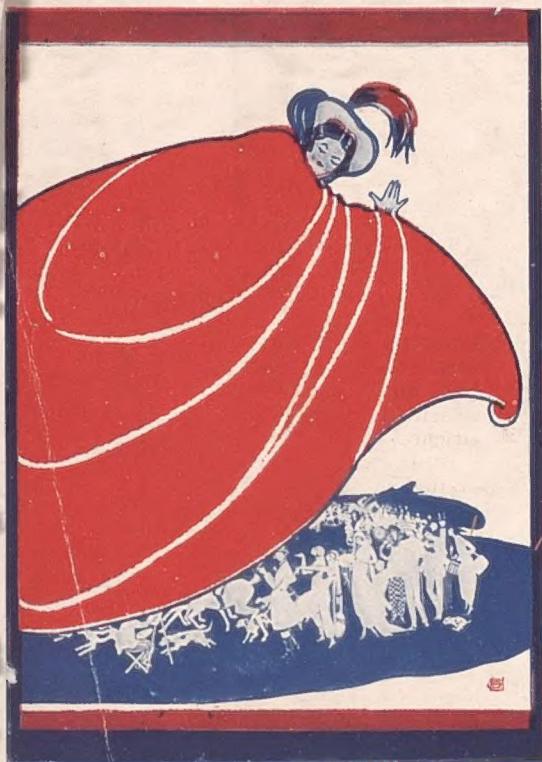
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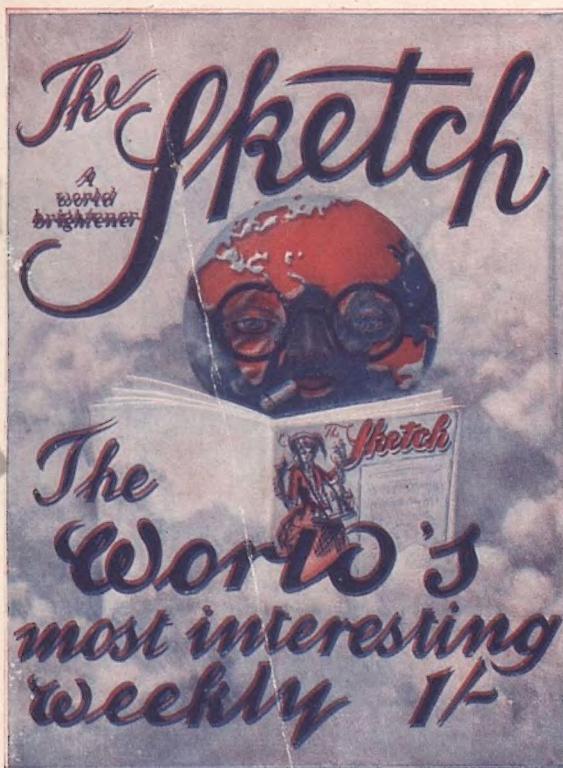
## GREAT GIFT TO "SKETCH" READERS.



DESIGN BY DOROTHY C. HUDSON. NO. ....

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DESIGN BY STANLEY R. H. ROGERS. NO. ....



DESIGN BY J. W. CLAYTON. NO. ....



DESIGN BY ELIZABETH MONTGOMERY. NO. ....



DESIGN BY CHARLES BAIRD. NO. ....

placed designs—most nearly corresponding to the Selection Committee's list—will receive £1000. If there is a tie between one or more competitors, the prize of £1000 will be given to these competitors in a manner to be announced. There will also be a Morris-Oxford 2-seater car (value £300), £200 in Consolation Prizes, and other valuable prizes. Readers may send in as many solutions as they please, but each must be on a separate copy or on similar pages in later issues. The competition will last for 16 weeks. The last date for receipt of solutions will be July 30, 1924. In every respect the verdict of the Editor must be accepted as final. Begun on page 2 of Cover.

## ORDER OF MERIT SELECTED BY

IN BLOCK LETTERS Name \_\_\_\_\_  
Address \_\_\_\_\_

I hereby agree to the terms of this Competition, as set forth here.

Signed \_\_\_\_\_



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Here is the opportunity—the Hawk-Eye—a film pack camera made by the Eastman Kodak Co., which takes photographs  $3\frac{1}{4} \times 2\frac{1}{4}$ . It is loaded in daylight, and any film can be taken out in a dark room and developed separately without disturbing the others. It is a camera without price, as it cannot be bought.

All you have to do is to save 100 wrappers of Wright's Coal Tar Soap. Each tablet is wrapped with an outside printed wrapper and an inside plain wrapper and they count as two. 50 tablets of soap, therefore, will contain the necessary 100 wrappers of

# **WRIGHT'S COAL TAR SOAP**

The Ideal Soap for TOILET and NURSERY USE

then send them to Camera Dept. 114,  
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**SOUTHWARK, LONDON, S.E.1**

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No Wrappers Required to Compete.

#### **RULES.**

1. The competition is restricted to those who have received Hawk-Eye Cameras from the proprietors of Wright's Coal Tar Soap.
2. Contact prints only are eligible. Prints may be mounted or unmounted, but the outside size of any mount must not exceed 8 in. by 6 in.
3. Competitors may send in as many entries as they like, but the subject and the full name and address of each competitor must be written on the back of each picture.
4. Every picture entered must have been taken on Kodak  $3\frac{1}{4} \times 2\frac{1}{4}$  Film Pack by the competitor, though he or she need not have done the developing, printing or mounting.
5. Entries must be addressed to Photo Competition, Wright's Coal Tar Soap, 48, Southwark Street, London, S.E.1, and must arrive not later than August 30th, 1924. The result will be advertised in the *Daily Mail* and *Daily Chronicle* on September 30th.
6. The proprietors of Wright's Coal Tar Soap reserve to themselves the right of purchasing the copyright of any of the photographs sent for £2 2s. each.
7. Kodak, Limited, will act as judges to the competition, and their decision must be accepted as final.
8. Competitors may choose any of the following subjects, and the prizes will be awarded to the pictures that best illustrate the spirit of the title: photographic excellence or technical quality will not count—it is the picture that will win the prize.

#### **SUBJECTS.**

Children at play. Pets.  
A day with a Hawk-Eye.  
Sports and Pastimes.  
Boy Scouts or Girl Guides.  
Outdoors in Spring. Nature Study.